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BY LOWELL MASON,  
*DOCTOR OF MUSIC.*

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*ROUND IN THREE PARTS. "The hours are quickly flying."*

The hours are quick-ly fly - ing, With care those hours employ, Be watch-ful, be watch-ful, with care those hours em - ploy;

Yet think no mo-ment wast-ed, That gives an - oth - er joy,..... That gives an - oth - er joy;

Yet think no mo-ment wast-ed, That gives an - oth - er joy,..... That gives an - oth - er joy.

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In this THIRD BOOK will be found, first, a careful recapitulation of the principles of music in an interrogatory form, designed as a thorough review of the instructions contained in Part Second. Answers to the questions have only been given

where it was thought, that from the frequent errors in definition found in many books of musical instruction, the learner might be in doubt or in error. This catechetical department is followed by a Table, intended as an Index to Transposition, in which the pitch of tones is indicated by letters, and the relation of tones by figures ; together with an explanation of the manner of using the same. The Table is succeeded by an essay on Vocal Culture, containing hints on some of the more important points in the training of the voice ; and this is followed by illustrative musical examples, consisting of lessons or exercises, both vocalizing and syllabic for its more complete development. To these are added short pieces of figural and fughetto character designed to aid in the acquisition of independence in reading music and part-singing, an achievement in musical education not always attained in any great perfection. The whole introductory part of the work has been prepared with no little care, and it is hoped that it will be found acceptable and useful as well to those who are engaged in private teaching, as to teachers of classes of the higher grade in Academies, Seminaries, and Collegiate Institutes. While it will be found pecu-



liarily adapted to classes of females in young ladies' seminaries, it is believed that by the arrangement of its harmony parts, it is also well fitted to schools of men's, or of mixed voices.

The Song Department is filled with pieces drawn from the contributions of those who have occupied very diverse fields of labor. But the Song-Gardens of Germany have received so long and so successful a culture as to be filled with flowers of most rare brilliancy and fragrance, so that having free access to very many of these beautiful grounds, with full freedom to cull, what musical florist could forbear to do so?

In this department of the book, therefore, will be found many charming school, home, and educational songs, both instructive and entertaining. Some have been published before, and have proved popular and useful; especially a few favorites often wanted in schools, as "Home, sweet home," "Auld lang Syne," etc., but for the most part they are new, at least so in an English garb. There is also variety, even from Handel down to Mendelssohn. Many of them have been arranged in three parts for equal voices, either male or female, and of these the base part may be sung by women's voices, or an octave lower by men's voices. In many songs which are written in four parts the Tenor may be omitted, and the harmony be complete in

three parts. It is certain that wherever the true fragrance of these flowers is received it must, in accordance with circumstances, afford delight.

The editor cannot close these remarks without expressing grateful acknowledgments to music teachers and others from whom he has received kindly assistance. He also acknowledges his indebtedness to the works of many distinguished teachers which have been consulted, but principally to those of Garcia, Panseron, and Panofka.

But he is especially indebted to the late Dr. Aug. A. Gould, of Boston, Mass., for furnishing, by his own hand, the drawing from which the plate showing the position of the more important vocal organs, was engraved. Dr. Gould, also, kindly read the article on Vocal Culture, making such corrections as seemed to him desirable in those parts of the work relating to the physiology and anatomy of the vocal organs.

The editor closes these prefatory remarks by bearing his testimony, being the result of long experience and observation, to the great advantages of music, when under a proper conduct, in schools, in the family, in the social circle, in the exercises of public worship, and with proper adaptation, in all the various circumstances of life.

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NOTE.—The breathing exercises, commencing at the fifth paragraph on page 28, were mostly received from a friend, without the knowledge that they had been taken from notes of the teachings of Mr Lewis B. Munroe, the popular teacher of elocution in the Boston Schools. Mr. Munroe having kindly consented to make a few corrections in them, they now appear in an improved form.

BRIEF REVIEW  
OF THE  
ELEMENTS OF MUSIC AND OF ITS NOTATION,  
AFTER THE INTERROGATORY MANNER.

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CHAPTER I.  
INTRODUCTORY.

THE following questions and answers will readily be received by such persons as have had thorough elementary musical instruction, and will be found to express in a direct, simple and logical manner the facts of the subject; thus refreshing the memory, and helping to correct any previous misunderstanding, which may be found to exist in relation to them. To others they may present views perhaps new, in whole or in part, and which may require thought and reflection. Let such give to thought and reflection their proper exercise and influence, unobstructed by prejudice, preconceived opinions, associations or habits, and it is believed that ere long the truth will appear.

Throughout the examination here implied it should not be regarded as satisfactory evidence of a thorough knowledge of the subjects presented that correct answers *in words* are promptly given; but, in addition to this there should also be manifested, as an essential requisite, an ability *to do*, by the immediate production, independently of instrumental or foreign aid, of tones in such relations as to afford suitable practical illustrations of the theoretical facts advanced; or by a quick tonal response to the lead of the questions, *viva voce*; thus exemplifying the *reality* of the things named, defined or described.

For a more preceptive and explanatory form of instruction, see SONG-GARDEN, Part II.: *Theoretical Department*.

1. How many distinctions or differences exist in the essential nature of musical sounds or tones?
2. What is the first?—*They are long or short.*
3. What is the second?—*They are low or high.*
4. What is the third?—*They are soft or loud.*
5. How many properties or conditions are consequently necessary to the existence of a tone?
6. What property or condition, as necessary to the existence of a tone, is consequent upon the first distinction named?—*Length.*
7. What upon the second?—*Pitch.*
8. What upon the third?—*Force.*
9. How many departments, therefore, will be convenient in treating of music?
10. What is the department called which treats of the length of tones?—*Rhythmics.*
11. What is the department called which treats of pitch?—*Melodics.*
12. What is the department called which treats of force?—*Dynamics.*

NOTE.—Another characteristic of tones necessary, not to their existence, but to their power to afford pleasure is that of a good quality or timbre.

## CHAPTER II.

## RHYTHMICS.

13. By what *names* are tones distinguished in the department of Rhythmics?—*By the name of a whole, or integer, together with those of such of its fractional parts as may be required; as, Whole, Half, Quarter, Eighth, Sixteenth, etc.*

**NOTE**—Sometimes called Semibreve, Minn, Crotchet, Quaver, Semiquaver, etc.

14. What do these names indicate?—*Comparative or relative duration or length.*

15. May a tone be seen, or must it be heard?

16. What are those characters called by which the relative length of tones is represented to the eye?

17. How many kinds of notes are required?—*As many as there are tone-lengths to represent.*

18. From what are the notes named?—*From the names of the tones which they represent, viz.: Whole, Half, Quarter, etc.*

19. May notes be heard, or must they be seen?

20. What is occasional silence called in music?—*Resting.*

21. What are the characters named which indicate silence?—*Rests, as Whole, Half, Quarter, etc.*

22. What character is that which adds to the significance of a note or rest one-half of its length?—*A dot, or point of addition.*

23. By what character may three-fourths be added to the significance of a note or rest?—*Double dot, or double point of addition.*

24. What character is used to indicate the diminution of the joint length of any three notes one-third, or to that of two without the character?—*The figure 3, called a mark of diminution.*

**NOTE**—Other figures are sometimes used for a similar purpose, indicating diminution of length in accordance with the figure employed, as 5, 6, 7, etc.

## CHAPTER III.

## MEASUREMENT OF TONES.

25. By what is the relative length of tones compared or measured?—*By a division of time into equal portions.*

26. What are such portions of time called?—*Measures and parts of measures.*

27. By what may measures or parts of measures be made manifest to the ear?—*By equal counting.*

28. By what may they be manifested to the eye?—*By equal motions, as of the hand or fore-arm.*

## KINDS OF MEASURE.

29. How many kinds of measure are there in common use?—*Four.*

30. Upon what does the kind of measure depend?—*The number of its parts.*

31. If a measure has two parts, what is it called?—*Double measure.*

32. Which is the strong or accented part in Double measure.

33. What figure is used as a sign of Double measure?—*The figure two (2).*

34. If a measure has three parts, what is it called?

35. Which is the accented part in Triple measure?

36. What is the sign of Triple measure?—*The figure three (3).*

37. If a measure has four parts, what is it called?

38. Which parts are accented?

39. By what figure designated?—*By the figure four (4).*

40. If a measure has six parts, what is it called?

41. Which parts are accented?

42. How designated?—*By the figure six (6).*

## VARIETIES OF MEASURE.

43. How many varieties may there be in each kind of measure?—*As many as there are kinds of notes.*



44. What determines variety of measure?—*The kind of note used on each part of the measure.*

45. What determines the kind of measure?—*The number of its parts.*

46. What are used as signs of variety of measure?—*Figures, representing comparative tone-length; as, 2, 4, 8, etc.*

47. When figures are used to designate both the kind and the variety of measure, in what form are they written?—*In the same form as when used to represent fractions.*

48. What is indicated by the numerator?—*The kind of measure.*

49. What is indicated by the denominator?—*The variety of measure.*

50. How are written measures (signs or notations of measures) indicated?—*By vertical lines, called Bars.*

51. What is the use of bars?—*They mark the boundaries of written measures.*

52. What sign is used to show the end of a strain, or line of poetry, or close of a piece of music?—*A Double Bar or a Close.*

#### SYNCOPE.

53. When a tone commences on an unaccented part of a measure and is continued on an accented part of a measure, thereby changing the accent, what is such a change or tone called?—*A Syncope, or syncopeated tone.*

54. Is it comparatively easy or difficult to sing syncopeated tones or passages?—*Difficult.*

55. Does it require much or but little practice?—*Much practice.*

56. Are syncopeated tones or passages generally well or not well performed?—*Not well.*

### CHAPTER IV.

#### MELODICS.—THE SCALE—INTERVALS—STAFF.

57. What is that department called which treats of the pitch of tones?

58. What is that series of tones, in which they are disposed or arranged with reference to the relation of pitch, called?

59. From whence is this name derived?—*From the Italian Scālā, meaning a ladder.*

60. How many tones constitute the scale?

61. How are the scale tones named?—*From the names of numbers; as, one, two, three, four, five, six, seven and eight.*

62. In what consists the difference between the scale tones?

63. What is the difference of pitch between two tones called?

64. What is an interval?—*The difference of pitch between two tones.*

65. How many tones must be heard in order to make manifest or give an idea of an interval?

66. How many intervals are there in the regularly progressive scale?

67. Are the scale intervals alike, or do they differ?

68. How many kinds of intervals are there in the scale?—*Two.*

69. In what do they differ?—*In magnitude.*

70. How many of the larger intervals are there in the scale?

71. How many of the smaller?

72. What are the larger scale intervals called?—*Steps.*

73. What are the smaller scale intervals called?—*Half-steps.*

#### SYLLABLES.

74. What syllables in singing are usually applied to the scale tones?—*Do, Re, Mi, Fa, Sol, La, Si, Do.*

75. In what order are the syllables applied to the scale?—*Do to One, Re to Two, Mi to Three, Fa to Four, Sol to Five, La to Six, Si to Seven, Do to Eight.*

76. Of what use are syllables in learning to sing?—*They familiarize relative pitch, and thus lead to the practical knowledge of intervals.*

NOTE.—The principle is that of mental association; after a little practice each syllable becomes so strongly associated with the pitch of the tone to which it is applied, as to recall it or bring it up quickly to the mind, and thus the pupil is enabled to produce the tone with ease and accuracy. This use of the syllables has been peculiar to England and America, though it has been introduced in Germany, where the one syllable, *La*, principally prevails. In Italy and in France the same syllables are used for a very different purpose, or for the same purpose for which letters are used in Germany, England and America, viz.: to indicate absolute pitch. But this is utterly destructive of that for which they were originally intended

by Guido Aretino, who first made use of them in the eleventh century. He applied them not to designate absolute but relative or scale pitch, as Ut to the tone One, Re to the tone Two, Mi to Three, etc., in whatever key the music may be written. This is the only way in which they can be applied so as to be useful in class-teaching; but in this, their proper use after the manner of Guido, they may afford essential help to the pupil in taking the tones, whatever may be the interval, independently of instrumental aid. The use of the syllables in singing is called *solfaing*, or singing by *solfa*, or *solmization*. Singing to single syllable or open vowel, is called *vocalizing*. The word *Scalä* (Italian for scale) has long been in use for vocalizing purposes.

#### THE STAFF

77. By what character is relative pitch, or the scale indicated?—*By the Staff.*

78. Of what may the staff be regarded as an emblem, sign, or picture?—*Of the scale.*

79. What constitutes the character called the staff?—*Five parallel horizontal lines with their intermediate spaces.*

80. What is each line and each space of the staff called?—*A degree.*

81. How many degrees are there in the staff?

82. If more than nine degrees are wanted, how can they be supplied?

83. If the first line of the staff be supposed to represent the tone One, by what degree will Two be represented?

84. Is each tone of the scale necessarily represented by some one particular degree of the staff, or may any degree be taken to represent either of the tones of the scale?

85. By what characters are the different degrees of the staff made to represent particular tones?—*By Notes.*

86. By what characters is the order of succession of tones indicated?—*By Notes.*

87. Are notes primarily melodic or rhythmic characters?—*Rhythmic characters.*

88. What do notes primarily represent?—*The relative length of tones.*

89. What do notes indicate when used for a melodic purpose in connection with the staff?—*The order of succession of tones.*

90. Does the staff represent any definite or absolute pitch, or relative pitch only?—*Relative pitch only.*

## CHAPTER V.

### ABSOLUTE PITCH—MODEL SCALE—CLEFS.

91. What is that pitch called which is in itself independent of scale-relationship?—*Absolute pitch.*

92. From what is absolute pitch named?—*From the name of letters.*

93. What characters (signs) are used to designate absolute pitch?—*Letters themselves, A, B, C, D, E, F, G.*

94. Must the pitch of the scale be always the same, or may it be changed, and any pitch be taken as One?

95. What is the name of that pitch which is taken as One in the first or model scale?

96. What are the component tones (absolute pitch) of the model scale, or Scale of C?

97. In what way may the absolute pitch of tones be represented in connection with their scale-relationship?—*By connecting the signs of absolute pitch with the staff.*

98. Will this require that all the letters be written upon the staff, or is a single one sufficient?—*One is sufficient.*

99. What is the letter called which is used for this purpose?—*A Clef.*

100. What is a Clef?—*A letter applied to the staff to indicate absolute pitch.*

101. What are the most common clef-letters?—*F and G.*

102. What other letter is sometimes used for a Clef?

103. The letter C is used both for Alto and Tenor voices.

104. Upon what degree of the staff is the F-clef usually placed?

105. Upon what degree of the staff is the G-clef usually placed?

106. In the use of the F-clef what degree of the staff will represent One?

107. In the use of the G-clef what degree of the staff will represent One?

## CHAPTER VI.

## SCALE EXTENDED.—CLASSIFICATION OF VOICES.

108. What is the order or classification of such tones as are higher in pitch than eight of the scale?—*The same series of tones (or the scale) is repeated but at a higher pitch.*

109. What is the order or classification of such tones as are lower in pitch than one of the scale?—*The same series of tones (or the scale) is repeated but at a lower pitch.*

110. Are the tones of the higher and the lower scales just alike, or do they in any respect differ?

111. In what do they differ?

112. In what respect are they alike?—*In their relations to each other.*

113. What is the general compass of the human voice?—*Three octaves.*

114. At what pitch?—*From the capital G to the twice marked small g.*

115. By what signs or names may the different octaves be distinguished?—*By different sized or marked letters.*

116. What are the signs of the lowest octave of the vocal compass?—*The lowest three tones are noted by capitals, the remainder by small letters.*

117. What are the signs of the middle octave?—*The lowest three tones are noted by small letters, the remainder by once marked small letters.*

118. What are the signs by which the highest octave is distinguished?—*The lowest three tones are noted by once marked small letters, the remainder by twice marked small letters.*

## ILLUSTRATION.\*

Lower Octave.								Medium Octave.								Upper Octave.						
G	A	B	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	

119. What is the most common distinction of pitch in the human voice?—*That of men's voices and women's voices.*

120. What is the usual compass of men's voices?—*About two octaves.*

121. At what pitch?—*From capital G to once marked small g.*

122. What are the lower voices of men called?

123. What is the average compass of Base voices?—*From capital G to the once marked small c.*

124. What are the higher voices of men called?

125. What is the average compass of Tenor voices?—*From small c to once marked small g.*

126. What is the average compass of women's voices?—*About two octaves.*

127. At what pitch?—*From small g to twice marked small g.*

128. What are the lower voices of women called?

129. What is the average compass of Alto voices?—*From small g to twice marked small c.*

130. What are the higher voices of women called?—*Treble or Soprano.*

131. What is the average compass of the Treble voice?—*From once marked small c to twice marked small g.*

## (DIGRESSION.)

132. What is the usual pitch of children's voices, both boys and girls?—*The same as that of women's voices.*

133. What is the usual compass of children's voices?—*Very variable, but less than that of adults.*

134. May it be regarded as generally safe or dangerous to the vocal organs to attempt to extend the compass of children's voices by encouraging them to sing as high or as low as possible?—*Dangerous.*

\* For an illustration of the entire compass of tones appreciable by the human ear, consisting of about nine octaves, see SONG GARDEN, Part II., Chapter VI.

\* The compass of the different classes of voices is only very generally described here. There are many voices whose compass is less, and others whose compass is greater than that here given. Both men's and women's voices are often classed more minutely, each being divided into three classes; as, men's voices into Base, Baritone and Tenor, and women's voices into Alto, Mezzo-soprano and Soprano; but for all the usual purposes of song the above is sufficient.



135. Is it safe or unsafe to encourage children or others to prolong a tone by holding their breath as long as possible?—*Unsafe.*

136. Should children be encouraged to sing as loud as possible, or in a more gentle manner?—*In a more gentle manner.*

137. May children be taught to sing in a comparatively tasteful style, or is it necessary that they should be left to sing in a stiff, hard, coarse, unfeeling and repulsive manner?—*Judge ye.*

(RETURN TO THE SUBJECT.)

138. Which F is indicated by the F-clef?—*Small f.*

139. Which G is indicated by the G-clef?—*The once marked small g.*

140. For what voices is the F-clef mostly used?

141. When is the F-clef used for Tenor voices?—*When the Tenor is written upon the same staff with the Base.*

142. For what voices is the G-clef properly used?—*Treble and Alto.*

143. For what other voices is it sometimes used?—*Tenor.*

144. When the G-clef is used for men's voices (Tenor), which G is indicated by it?—*The small g, being an octave lower than its legitimate use for women's voices.*

## CHAPTER VII.

### INTERVALS.

145. What is an interval?—*The difference of pitch between two tones.*

146. What is the sign of an interval?—*The degrees of the staff by which its boundaries are indicated.*

147. How many kinds of intervals are there in the regularly progressive scale?

148. By what names are the scale-intervals distinguished?—*Steps and Half-steps.*

149. From whence do they derive these names?—*From the word scale (scala), signifying a ladder; as this word is used as a name for the series of*

*tones so called, so the intervals also derive their names (steps) from the same figure.*

150. What other intervals are there, occasioned by skipping, or deviating from the regular scale succession?—*Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, Eighths or Octaves, etc.*

NOTE.—Steps are intervals of the same magnitude as seconds, and the one term will be exchanged for the other, in part, as the student advances.

151. Are intervals reckoned from the higher to the lower, or from the lower to the higher of the tones between which they occur?

152. When two tones are precisely of the same pitch what are they called?—*Unison.*

153. What is the interval between any tone and that which is next above it in the regular scale series called?—*A Second.*

154. How many kinds of seconds are there?—*Two.*

155. What are they called?—*Major (large) and Minor (small).\**

156. What is the interval between one and two?—*Major second.*

157. Between two and three?—*Major second.*

158. Between three and four?—*Minor second.*

159. Between four and five?—*Major second.*

160. Between five and six?—*Major second.*

161. Between six and seven?—*Major second.*

162. Between seven and eight?—*Minor second.*

163. What is the difference between steps and half-steps, and Major and Minor seconds?—*There is none, but in name.†*

### THIRDS.

164. What is the interval between one and three called?—*A Major third.*

\* Corresponding to steps and half-steps.

† The terms steps and half-steps are more intelligible in first describing the scale intervals than those of Major and Minor seconds (which belong rather to the study of harmony), since they naturally arise out of the idea of the musical scale or ladder; they are also at all times afterwards convenient in defining the magnitude of intervals. The scale-intervals are often called tones and half-tones, but the inconvenience of using the same names both for tones themselves and also for the difference of pitch between them is obvious.

165. Between two and four?—*Minor third.*  
 166. Between three and five?—*Minor third.*  
 167. Between four and six?—*Major third.*  
 168. Between five and seven?—*Major third.*  
 169. Between six and eight?—*Minor third.*  
 170. Between seven and nine (or two of the scale above)?—*Minor third.*  
 171. What is the magnitude of a Minor third?—*A step and a half-step.*  
 172. What is the magnitude of a Major third?—*Two steps.*

## FOURTHS.

173. What is the interval between one and four called?—*A perfect fourth.*  
 174. What is the interval between two and five?—*A perfect fourth.*  
 175. Between three and six?—*A perfect fourth.*  
 176. Between four and seven?—*A sharp fourth.*  
 177. Between five and eight?—*A perfect fourth.*  
 178. Between six and nine?—*A perfect fourth.*  
 179. What is the magnitude of a perfect fourth?—*Two steps and a half-step.*  
 180. What is the magnitude of a sharp fourth?—*Three steps.*

## FIFTHS.

181. What is the interval between one and five called?—*A perfect fifth.*  
 182. Between two and six?—*A perfect fifth.*  
 183. Between three and seven?—*A perfect fifth.*  
 184. Between four and eight?—*A perfect fifth.*  
 185. Between five and nine?—*A perfect fifth.*  
 186. Between six and ten (three above)?—*A perfect fifth.*  
 187. Between seven and eleven (four above)?—*A flat fifth.*  
 188. What is the magnitude of a perfect fifth?—*Three steps and a half-step.*  
 189. What is the magnitude of a flat fifth?—*Two steps and two half-steps.*

## SIXTHS.

190. What is the interval between one and six called?—*A Major sixth.*  
 191. Between two and seven?—*A Major sixth.*  
 192. Between three and eight?—*A Minor sixth.*  
 193. What is the magnitude of a Major sixth?—*Four steps and a half-step.*  
 194. What is the magnitude of a Minor sixth?—*Three steps and two half-steps.*

## SEVENTHS.

195. What is the interval between one and seven called?—*A sharp seventh.*  
 196. Between two and eight?—*A flat seventh.*  
 197. What is the magnitude of a sharp seventh?—*Five steps and a half-step.*  
 198. What is the magnitude of a flat seventh?—*Four steps and two half-steps.*

## OCTAVE.

199. What is the interval between one and eight?—*An octave.*  
 200. What is the magnitude of an octave?—*Five steps and two half-steps.*

## CHAPTER VIII.

## INTERMEDIATE TONES.—CHROMATIC SCALE.

201. Between what tones of the scale may intermediate tones occur or be readily distinguished?—*Between all such tones as differ by the interval of a step.*  
 202. Are these intermediate tones positively different from the scale-tones, or are they a modification by elevation or depression of them?—*They are absolutely different tones.*  
 203. In what do they differ from the scale tones?—*In pitch.*

204. Is it possible or impossible to change the pitch of a tone?

205. Which are those tones of the scale, differing by a step, between which intermediate tones may occur?—*One and Two, Two and Three, Four and Five, Five and Six, Six and Seven.*

206. What are the smallest intervals known in modern practical music?—*Half-steps.*

207. From what are intermediate tones named?—*From either of the tones between which they occur.*

208. When the intermediate tone between one and two is named from the former of these, what is it called?—*Sharp-one.*

209. What is the meaning of the word *sharp* when thus technically used?—*Higher.*

NOTE.—That is, sharp-one is the name of a tone which is higher than one.

210. When the intermediate tone between one and two is named from the latter of these, what is it called?—*Flat-two.*

211. What is the meaning of the word *flat* when thus technically used?—*Lower.*

NOTE.—That is, Flat-two is the name of a tone which is lower than two.

212. Is it possible or impossible to sharp the tone one, that is, raise or elevate it in pitch?—*Impossible.*

213. Is it possible or impossible to flat the tone two, that is, to lower or depress it in pitch?—*Impossible.*

214. Is it possible or impossible to elevate or raise the pitch of any tone by a sharp, or to depress or lower the pitch of any tone by a flat?

215. Is it proper or improper, then, to speak of elevating or depressing a tone?

216. Do the tones, named sharp-one and flat-two, differ in pitch, or are both practically the same pitch?—*Both are practically the same pitch.*

217. Why, then, are they called by different names?—*Because they differ in their relation to other tones, or to the scale as based on different pitches, in which they appear as component parts.*

NOTE.—The various keys, as will be seen in the chapters on Transposition, render a twofold representation or notation, and consequently a twofold nomenclature, often needful.

218. What is the name of C-sharp as related to the scale of C?—*Sharp-one.*

219. What is the pitch of sharp-one, if occurring in the scale of C?—*C-sharp.*

220. What is the name of D-flat as related to the scale of C?—*Flat-two.*

221. What is the pitch of flat-two, if occurring in the scale of C?—*D-flat.*

222. How are the tones named, flat or sharp (intermediate tones), noted or indicated by the staff?—*By such a modification or change in the staff as may be required for that purpose.*

223. By what character may the staff or any of its degrees be so modified as to indicate or represent a tone named sharp?—*By a character called a sharp.*

224. By what character may the staff or any of its degrees be so modified as to indicate or represent a tone named flat?—*By a character called a flat.*

225. What is the signification of the word *sharp*, as technically used in music?

226. What is the signification of the word *flat*, as technically used in music?

227. How far does the significance of a sharp or flat (character) extend?—*Through the written measure in which it occurs.*

NOTE.—This usage is not universal; and the safest way is so to mark the degree of the staff, as that it shall, without any uncertainty, represent the tone required.

228. What character is used to terminate the significance of a sharp or a flat?—*A Natural.*

229. How many intermediate tones may be readily distinguished between the regular tones of the scale?

230. What is that scale called which consists of thirteen tones, including the eight scale tones and the five intermediate tones?—*The Chromatic Scale.*

231. How many intervals are there in the chromatic scale?—*Twelve.*

232. Are the intervals in the chromatic scale all practically alike, or do they differ?



233. What is their magnitude?—*Half a step.*

NOTE.—Besides the intervals to which reference has already been made, there are others, derived from the Chromatic scale, and variously named by different authors; as, Diminished, Augmented, Superfluous, Extreme, etc. But as they belong rather to the study of harmony than that of singing, any further noticing them is here omitted.

## CHAPTER IX.

### THE MINOR SCALE.

234. What is the model or C-scale, consisting of eight tones, called, to distinguish it from the chromatic scale?—*The Diatonic Scale.*

235. What other diatonic scale is there?—*The Minor Scale.*

236. In what respect does the minor scale differ in its structure from the model or major scale?—*In the order of its intervals.*

237. How many forms has the minor scale?—*Several, but principally three.*

238. What are they called?—*Natural, Harmonic and Melodic.*

239. What are the constituent tones in the natural model minor scale?—*A, B, C, D, E, F, G.*

240. What are the constituent tones of the model harmonic scale?—*A, B, C, D, E, F, G#.*

241. What are the constituent tones of the model melodic minor scale?—*A, B, C, D, E, F#, G#.*

242. When the melodic minor scale is used in ascending, what form is most commonly employed in descending?—*The Natural.*

243. When is the minor scale said to be parallel, or relative to the major scale?—*When it is based upon, or commences with six of the major.*

244. When is the major scale said to be parallel, or relative to the minor scale?—*When it is based upon, or commences with three of the minor.*

245. What is the parallel minor to C-major?

246. What is the parallel major to A-minor?

## CHAPTER X.

### TRANSPOSITION OF THE SCALE.

247. In what consists the transposition of the scale?—*In the change of its pitch.*

248. What is the pitch taken as one called?—*The key.*

249. In what key is the model scale?—*In the key of C.*

250. How many tones are required to constitute a key?—*Seven.*

251. What tones constitute the key of C?—*C, D, E, F, G, A, and B.*

252. What is the meaning of the word *key* when thus used?—*The relationship of the tones thus brought together, or figuratively, a tone-family.*

253. In transposing the scale, is the relation or the pitch of the tones changed?

254. What must remain unchanged?—*The relation of tones, or the order of intervals.*

255. How may the order of the scale intervals, or the relation of its tones be preserved, if its pitch be changed?—*By the disuse of such tones as may not be required, and the use of such intermediate tones, as may be necessary to constitute the new key.*

256. How are the different keys noted or designated?—*By sharps or flats at the beginning of a piece of music.*

257. What are such flats or sharps, at the beginning of a piece, called?—*The signature.*

258. What is indicated by the signature of any particular key?—*The component tones of that key.*

259. What is the signature to the key of C?—*The absence of all flats and sharps.*

260. Why are neither flats nor sharps required in the signature of the key of C?—*Because this, as the model scale, includes no intermediate tone; or, because it is constructed without any of the tones named flat or sharp.*

261. What is the most natural order of transposition from any key?—*To that to which it is most nearly related?*

262. What constitutes key relationship?—*Tones in common.*

263. Which are those keys which are nearest related?—*Those which have all but one of their tones in common.*

264. By what intervals must transposition proceed, so as to preserve this nearest relation?—*By fifths or by fourths.*

#### TRANSPOSITION BY FIFTHS.—C TO G.

265. What is the pitch of the model scale?—*C.*

266. What is the pitch (in this key) of sharp-four.—*F<sup>#</sup>.*

267. What is the pitch of Five?—*G.*

268. What is the interval between C and G?—*A Fifth.*

269. If, then, the scale be transposed from C a fifth, what will be its pitch?

270. What pitch is one in the key of G?

271. If G be one what will be two?

272. What will be three?

273. What will be four?

274. What will be five?

275. What will be six?

276. And what is required for seven in the key of G?—*F<sup>#</sup>.*

277. Why is F<sup>#</sup> required as seven in the key of G?—*That the proper order of intervals may be preserved in accordance with the model scale.*

278. What is F<sup>#</sup> in its relation to the key of C?—*Sharp-four.*

279. What is F<sup>#</sup> in the key of G?—*Seven.*

280. What tone is that (as related to the key of C), on which transposition to the key of G depends?—*Sharp-four.*

281. What is that tone, on which transposition from any key to its fifth depends?—*Sharp-four.*

282. What tones constitute the key of G?

283. What tone has the key of C which does not belong to the key of G?

284. What tone has the key of G which does not belong to the key of C?

285. What tones have the two keys, C and G, in common?

286. What is six in the key of G?

287. What key is the parallel minor to the key of G?

288. What is the signature to the key of G?—*F<sup>#</sup>.*

289. What is the signature to the key of E-minor?—*F<sup>#</sup>.*

290. Why is the same signature used for the two parallel keys?—*Because F<sup>#</sup> is required in both.*

#### FROM G TO D.

291. What is five in the key of G?

292. What then is the fifth to G?

293. What is the next key to G, proceeding in the order of fifths?

294. What must be the pitch of one in the key of D?

295. If D be one what will be two?

296. What is three?

297. What is four?

298. What is five?

299. What is six?

300. What must be taken for seven in the key of D?—*C<sup>#</sup>.*

301. What is C in the key of G?

302. What is the relation of C<sup>#</sup> to the key of G?

303. Why is C<sup>#</sup> required as seven in the key of D?—*To preserve the proper order of intervals.*

304. What are the constituent tones (pitch) in the key of D?—*D, E, F<sup>#</sup>, G, A, B, C<sup>#</sup>.*

305. What tone has the key of G, which does not belong to the key of D?

306. What tone has the key of D, which does not belong to the key of G?

307. What is the *absolute* pitch of one in the key of D?

308. What is the *relative* pitch of D in the key of D?

309. What is D in the key of G?

310. What is D in the key of C?

311. What tones have the two keys G and D in common?—*G, A, B, D, E, F<sup>#</sup>.*

312. What is six in the key of D?

313. What key is the parallel minor to that of D?

314. What is the signature to the keys of D-major and B-minor?—*F<sup>#</sup> and C<sup>#</sup>.*

## FROM D A.

315. What is five in the key of D?  
 316. What, then, is the fifth to D?  
 317. What must be taken as one in the key of A?  
 318. What as two?  
 319. What as three?  
 320. What as four?  
 321. What as five?  
 322. What as six?  
 323. What as seven?  
 324. What is four in the key of D?  
 325. What is the relation of G $\sharp$  to the key of D?—*Sharp-four.*  
 326. Why is G $\sharp$  required as seven in the key of A?—*That the order of intervals may correspond to that of the model scale; or so that the proper relations of the key-tones may be preserved.*  
 327. What are the constituent tones in the key of A?—A, B, C $\sharp$ , D, E, F $\sharp$ , G $\sharp$ .  
 328. What is the relative pitch of A in the key of A?  
 329. What is A in the key of D?  
 330. What is A in the key of G?  
 331. What is A in the key of C?  
 332. What is D in the key of D?  
 333. What is D in the key of G? etc.  
 334. What is six in the key of A?  
 335. What key is the parallel minor to A?  
 336. What key is the parallel major to F $\sharp$  minor?  
 337. What is the signature to the keys of A-major and F $\sharp$ -minor?—*Three sharps; viz.: F $\sharp$ , C $\sharp$  and G $\sharp$ .*

## FROM A TO E.

338. What is one in the key of E?  
 339. What is the relation of E to A?—*It is its fifth.*  
 340. What relation is A to E?—*It is its fourth.*  
 341. What is sharp-four to E?—A $\sharp$ .

342. What is the tone of transposition from any tone to its fifth?—*Sharp-four.*

343. If E be taken as one, which must be two?—F $\sharp$ .  
 344. What must be three?—G $\sharp$ .  
 345. What four?—A.  
 346. What five?—B.  
 347. What six?—C $\sharp$ .  
 348. What seven?—D $\sharp$ .  
 349. Why D $\sharp$  for seven?—*The order of intervals in the key of E require D $\sharp$  as seven.*  
 350. What are the constituent tones of the key of E?—E, F $\sharp$ , G $\sharp$ , A, B, C $\sharp$ , D $\sharp$ .  
 351. What is the parallel minor to E?—C $\sharp$ .  
 352. What is the parallel major to C $\sharp$  minor?—E.  
 353. What is the signature to the parallel keys of E-major and C $\sharp$ -minor?—*Four sharps; as, F $\sharp$ , C $\sharp$ , G $\sharp$  and D $\sharp$ .*

NOTE.—Keys which, in transposition by fifths, are more remote from the model key than that of E, are but seldom found in vocal music; those hereafter noticed, therefore, are of less practical importance.

FROM E TO B.—SAME AS C $\sharp$ .

354. What pitch is that which is a fifth to E?—B.  
 355. In the regular sequence of transposition by fifths, what key follows that of E?  
 356. What is sharp-four in the key of E?—A $\sharp$ .  
 357. What then must be taken for seven in the new key, or key of B?—A $\sharp$ .  
 358. How many tones named sharp are required in the key of B?—*Five.*  
 359. What are they?—F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$ .  
 360. What are constituent tones in the key of B?—B, C $\sharp$ , D $\sharp$ , E, F $\sharp$ , G $\sharp$ , A $\sharp$ .



FROM B TO F $\sharp$ —SAME AS G $\flat$ .

361. What is the fifth to B?—F $\sharp$ .  
 362. What is four in the key of B?—E.  
 363. What is sharp-four in the key of B?—E $\sharp$ .  
 364. What must be taken as seven in the key of F?—E $\sharp$ .  
 365. What tones are required to constitute the key of F $\sharp$ ?—F $\sharp$ , G $\sharp$ , A $\sharp$ , B, C $\sharp$ , D $\sharp$ , E $\sharp$ .  
 366. By what other name is the same pitch as E $\sharp$  called?—F.  
 367. Why have two names for the same pitch?—*Because, while the tone remains the same in its pitch, its relation changes, and from this arises the necessity of a change of name.*

NOTE.—E is four in the key of B; E $\sharp$  is sharp-four to B, and is therefore required for seven in the key of F $\sharp$ , the next key in regular succession by fifths to B. F (which is practically the same pitch in the musical system, is not sharp-four to B, but is flat-five to B. The different relation of the same tone requires a different name and treatment; so in some of the relations of life such changes are made as require like changes of name and action.

FROM F $\sharp$  TO C $\sharp$ —SAME AS D $\flat$ .

368. What is the fifth to F $\sharp$ ?—C $\sharp$ .  
 369. What is the next key to that of F $\sharp$ , proceeding by fifths?—C $\sharp$ .  
 370. What is four in the key of F $\sharp$ ?—B.  
 371. What is sharp-four in the key of F $\sharp$ ?—B $\sharp$ .  
 372. What, then, is required for seven in the key of C $\sharp$ ?—B $\sharp$ .  
 373. What are the component tones in the key of C $\sharp$ ?—C $\sharp$ , D $\sharp$ , E $\sharp$ , F $\sharp$ , G $\sharp$ , A $\sharp$ , B $\sharp$ .  
 374. What is the signature of the key of C $\sharp$ ?—*Seven sharps: F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$ , E $\sharp$ , B $\sharp$ .*

FROM C $\sharp$  TO G $\sharp$ —SAME AS A $\flat$ .

375. What is four in the key of C $\sharp$ ?—F $\sharp$ .  
 376. What is sharp-four in the key of C $\sharp$ ?—F $\times$  (F-double-sharp).  
 377. What is required as seven in the key of G $\sharp$ ?—F $\times$ .  
 378. What tones constitute the key of G $\sharp$ ?—G $\sharp$ , A $\sharp$ , B $\sharp$ , C $\sharp$ , D $\sharp$ , E $\sharp$ , F $\times$ .

NOTE.—Transposition by fifths might proceed further, but it would be quite useless; indeed, it has been brought thus far mostly for the purpose of bringing in legitimately, or reaching by a regular order of succession, the tone named F-double-sharp.

## TRANSPPOSITION BY FOURTHS.

379. What is the pitch of the model scale?—C.  
 380. What is the pitch of its flat-seven?—B-flat.  
 381. What is the pitch of four in the key of C?—F.  
 382. What is the interval between C and F?—A fourth.  
 383. If the scale be transposed from C a fourth, what will be its pitch?—F.  
 384. What pitch is one in the key of F?—F.  
 385. What is two?—G.  
 386. What is three?—A.  
 387. What is four?—B $\flat$ .  
 388. What is five?—C.  
 389. What is six?—D.  
 390. What is seven?—E.  
 391. Why is B $\flat$  required as four in the key of F?—*That the proper order of intervals be preserved; or, that it may conform to the model scale in its intervals.*  
 392. What intervals would be wrong, if B should be taken as four instead of B $\flat$ .—*That between three and four, and that between four and five.*  
 393. What would be the interval between three and four, if B be taken as four?—A step.  
 394. What must be the interval between three and four?—Half-step.  
 395. What would be the interval between four and five, if B be taken as four?—Half-step.  
 396. What must be the interval between four and five?—A step.  
 397. What is the relation of B $\flat$  to the key of C?—Flat-seven.  
 398. What is B $\flat$  in the key of F?—Four.  
 399. What tone is that as related to the key of C, on which transposition to the key of F depends?—Flat-seven.

400. What tone is that upon which transposition from any key to its fourth depends?—*Flat-seven.*

401. What tones constitute the key of F?—*F, G, A, B $\flat$ , C, D, E.*

402. What tone has the key of C, which does not belong to the key of F?—*B.*

403. What tone has the key of F, which does not belong to the key of C?—*B $\flat$ .*

404. What tones have the two keys in common?—*C, D, E, F, G, A.*

405. What is six in the key of F?—*D.*

406. What key is the parallel minor to the key of F?—*D.*

407. What is the signature to these two parallel keys?—*B $\flat$ .*

#### FROM F TO E $\flat$ .

408. What is the pitch of flat-seven in the key of F?—*E $\flat$ .*

409. What is the fourth to B $\flat$ ?—*E $\flat$ .*

410. In transposition by fourths, what is the next key to F?—*B $\flat$ .*

411. What are the component tones in the key of B $\flat$ ?—*B $\flat$ , C, D, E $\flat$ , F, G, A.*

412. Why is E $\flat$  necessary as four in the key of B $\flat$ ?—*To preserve the identity of scale intervals.*

413. How many intervals would be wrong, if E was taken instead of E $\flat$ ?—*Two.*

414. Which intervals would be wrong?—*Between three and four, and four and five.*

415. What, in such case, would be the interval between three and four?—*A step.*

416. What would be the interval between four and five?—*A half-step.*

417. What tone has the key of F, which does not belong to the key of B $\flat$ ?—*E.*

418. What tone has the key of B $\flat$ , which does not belong to the key of F?—*E $\flat$ .*

419. What tones have the two keys in common?—*C, D, F, G, A, B $\flat$ .*

420. What is six in the key of B $\flat$ ?—*G.*

421. What key is the parallel minor to the key of B $\flat$ ?—*G.*

422. What is the signature to the keys B $\flat$ -major and G-minor?—*B $\flat$  and E $\flat$ .*

#### FROM B $\flat$ TO E $\flat$ .

423. What tone is seven in the key of B $\flat$ ?—*A.*

424. What is flat-seven?

425. In transposing by fourths, what is the next key to that of B $\flat$ ?—*E $\flat$ .*

426. What is the tone of transposition, or of change, from any key to that of its fourth?—*Flat-seven.*

427. What is the pitch of flat-seven in the key of B $\flat$ ?—*A $\flat$ .*

428. What must be taken as four in the key of B $\flat$ ?—*A $\flat$ .*

429. What are the component tones of the key of E $\flat$ ?—*E $\flat$ , F, G, A $\flat$ , B $\flat$ , C, D.*

430. What is the order of transposition by fourths from C to E $\flat$ ?—*C to F, F to B $\flat$ , B $\flat$  to E $\flat$ .*

431. What is six in the key of E $\flat$ ?—*C.*

432. What is the relative minor to E $\flat$ -major?—*C.*

433. What is the relative major to C-minor?—*E $\flat$ .*

434. What is the signature to the keys E $\flat$ -major and C-minor?—*B $\flat$ , E $\flat$  and A $\flat$ .*

#### FROM E $\flat$ TO A $\flat$ .

435. What is four in the key of E $\flat$ ?—*A $\flat$ .*

436. What is flat-seven to E $\flat$ ?—*D $\flat$ .*

437. What is the tone of transposition from any key to its fourth?—*Flat-seven.*

438. What intermediate tone, named flat, in addition to B $\flat$ , E $\flat$  and A $\flat$ , is required for the key of A $\flat$ ?—*D $\flat$ .*

439. What is the consecutive order of keys in transposing by fourths from C?—*F, B $\flat$ , E $\flat$ , A $\flat$ .*

440. What is the order of succession in which the tones, named flat, are required in transposing by fourths?—*B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ .*

441. What is six in the key A-flat?—*F.*

442. What is the parallel minor to  $A\flat$ ?— $F$ .

443. What is the parallel major to  $F$ -minor?— $A\flat$ .

444. What is the signature to the key of  $A\flat$  and its parallel minor?—*Four flats.*

NOTE.—Keys which, in transposition by fourths, are more remote from the model key of  $C$ , are but seldom found in vocal music; those hereafter noticed, therefore, are of less practical importance.

FROM  $A\flat$  TO  $D\flat$ .—SAME AS  $C\sharp$

445. What is four in the key of  $A\flat$ ?— $D\flat$ .

446. In transposing by fourths, what key is next in order to  $A\flat$ ?— $D\flat$ .

447. What tones constitute the key of  $D\flat$ ?— $D\flat$ ,  $E\flat$ ,  $F$ ,  $G\flat$ ,  $A\flat$ ,  $B\flat$ ,  $C$ .

FROM  $D\flat$  TO  $G\flat$ .—SAME AS  $F\sharp$

448. What is flat-seven in the key of  $D\flat$ ?— $C\flat$ .

449. What is four in the key of  $G\flat$ ?— $C\flat$ .

450. In the regular sequence of transposition by fourths, what key succeeds that of  $D\flat$ ?— $G\flat$ .

451. What tones are required to constitute the key of  $G\flat$ ?— $G\flat$ ,  $A\flat$ ,  $B\flat$ ,  $C\flat$ ,  $D\flat$ ,  $E\flat$ ,  $F$ .

452. What tone is the same pitch as that of  $C\flat$ , but called by a different name?— $B$ .

453. Why will not the name  $B$  answer as well as that of  $C\flat$  in the key of  $G\flat$ ?—*Because  $B$  does not belong to the key of  $G\flat$ , or is not one of its constituent tones.*

454. In what key is the tone  $B$  not only the same pitch as that of  $C\flat$ , but also relatively the same?—*In the key of  $F\sharp$ .*

455. In what respects do the keys of  $G\flat$  and  $F\sharp$  differ?—*In names and notation.*

456. In what respects are they alike?—*In the pitch of their tones.*

FROM  $G\flat$  TO  $C\flat$ .—SAME AS  $B$ .

457. What is flat-seven in the key of  $G\flat$ ?— $F\flat$ .

458. What is four in the key of  $C\flat$ ?— $C\flat$ .

459. What is the next key, in the order of transposition by fourths, to that of  $G\flat$ ?— $C\flat$ .

460. What are the constituent tones of the key of  $C\flat$ ?— $C\flat$ ,  $D\flat$ ,  $E\flat$ ,  $F\flat$ ,  $G\flat$ ,  $A\flat$ ,  $B\flat$ .

FROM  $C\flat$  TO  $F\flat$ .—SAME AS  $E$ .

461. What is four in the key of  $C\flat$ ?— $F\flat$ .

462. What is the next key, in transposition by fourths, to that of  $C\flat$ ?— $F\flat$ .

463. What is the tone of transposition from the key of  $C\flat$  to that of  $F\flat$ ?— $B\flat$  (*B-double-flat*).

464. What tones are required to constitute the key of  $F\flat$ ?— $F\flat$ ,  $G\flat$ ,  $A\flat$ ,  $B\flat$ ,  $C\flat$ ,  $D\flat$ ,  $E\flat$ .

465. What tone is the same pitch as  $F\flat$ , though called by another name?— $E$ .

466. Why not, in the transposition by fourths, take  $E$  for the next key to  $C\flat$ , instead of  $F\flat$ ?—*Because  $E$  is not the fourth to  $C\flat$ , neither are the two ( $E$  and  $F\flat$ ) in name or in notation the same.*

467. By what change may this be done, or by what change may the pass be made directly from the key of  $C\flat$  to that of  $E$ ?—*By an enharmonic change.*

NOTE.—Transposition by fourths might be carried still further, but it would be only multiplying names and signs, and not things. It has been brought thus far for the principal purpose of showing the proper derivation of the tone  $B\flat$ .

NOTE.—Either of the twelve tones of the chromatic scale may be taken as one, or as the basis of the scale major or minor. There are, therefore, twelve major and twelve minor keys. These twelve (temperament being equal) are alike with respect to the relation and names of their tones, but as they differ from each other in absolute pitch, so each requires its peculiar notation and nomenclature; otherwise absolute pitch would not be represented or designated.

The keys  $F\sharp$  and  $G\flat$  are (in practical music) identical both in the relation and pitch of their tones, and only differ in notation and nomenclature.

In making the circle of the twelve, transposing by fifths, it is usual to pass from the key of  $F\sharp$  to that of  $D\flat$ ; and, in making the circle, transposing by fourths, it is usual to pass from  $G\flat$  to  $B$ . In either case the change (i. e. from  $F\sharp$  to  $D\flat$ , or from  $G\flat$  to  $B$ ) is called an *Enharmonic change*.

(See Tabular View of Transposition, etc., at the end of these questions.)



## CHAPTER XI.

468. What are those tones called which are often introduced for graceful or tasteful purposes into a melody?—*Passing Tones*.

469. When a passing tone precedes an essential tone on an accented tone of the measure, what is it called?—*Appoggiatura*.

470. What is meant by an essential tone?—*One which necessarily belongs to the chord in which it is found.*

471. When a passing tone follows an essential tone on an unaccented part of a measure, what is it called?—*After Tone*.

472. What is the rapid alternation of a tone with the next tone in regular succession above it called?—*Shake or Trill*.

473. When a tone is sung in rapid succession with the conjoint tones above and below, what is it called?—*A Turn*.

NOTE.—There are many forms of turns to which it is not necessary here to allude.

474. When successive tones are produced in a closely connected manner, or interwoven, what is the style of singing called?—*Legato*.

475. Is a good legato one of easy or difficult attainment?—*Difficult*.

476. Is legato the rule, or is it the exception in song?—*The rule*.

477. When tones are produced in a very short, pointed, or articulate manner, what is the style of singing called?—*Staccato*.

478. Is staccato the rule in ordinary singing, or the exception?—*The exception*.

479. What is that style of singing called which is intermediate between legato and staccato?—*Martellata*.

480. When the voice is instantaneously conducted from one tone to another by an almost imperceptible glide, what is the style of singing called?—*Portamento*.

481. Is a good portamento easy, or difficult of acquisition?—*Very difficult*.

482. How may the difficulty be overcome?—*By diligent practice under the guidance of a skillful teacher*.

483. Is it wise or unwise to attempt portamento without suitable previous study?—*Unwise*.

484. Does portamento belong to chorus or to solo singing?—*To solo singing*.

485. What is the prolongation of a tone beyond its indicated length called?—*A Pause*.

486. When are pauses most effectively introduced?—*At a climax or culminating point*.

## CHAPTER XII.

## DYNAMICS.—FORCE OF TONES.

487. What is a tone of medium force called?—*Mezzo*.

488. What is a tone somewhat softer than mezzo called?—*Piano*.

489. What is a tone somewhat louder than mezzo called?—*Forte*

490. What is a tone softer than piano called?—*Pianissimo*.

491. What is a tone louder than forte called?—*Fortissimo*.


492. How many principal degrees of tones are there?—*Five*.

493. What others may be employed?—*Mezzo piano, Mezzo forte, etc.*


## CHAPTER XIII.

## FORMS OF TONES.


494. What is a tone called when it begins, continues and ends with the same degree of force?—*Organ Tone*.

495. How may the organ tone be indicated?—*By parallel lines.* 


496. What is a tone called which, commencing piano, gradually increases to forte?—*Crescendo*.

497. How may the crescendo be noted?—*By divergent lines.* 

498. What is a tone called which, commencing forte, gradually diminishes to piano?—*Diminuendo or decrescendo*.

499. How may the diminuendo be noted?—*By convergent lines.* 

500. What is the union of the crescendo and the diminuendo called?—*Swell.*

501. How may the swell be noted?—*By the union of divergent and convergent lines.* 

NOTE.—The swell is also called the *drawn tone*. "To draw the tones well," says the distinguished teacher, Garcia, "is to be a good singer."

502. What is a very sudden or instantaneous crescendo called?—*Pressure Tone.*

503. How may the pressure tone be noted?—*By abrupt divergent lines.* <

504. What is a very sudden or instantaneous diminish of a tone from loud to soft called?—*Sforzando or fortzando. In elocution the same is called the Explosive Tone.*

505. How is the sforzando noted?—*By short abrupt convergent lines.* >

## EXPLANATION AND MANNER OF USING THE TABLE.

THIS table is not designed to be committed to memory, but rather to awaken thought and comparison, and through them to lead to vocal action in all the variety of transpositions which may occur. It is intended as an index, pointing out the various changes, and aiding in the immediate transfer of absolute to relative pitch. Thus, by an instantaneous mental change of any pitch from its relation in any key to that of its relation in any other key, the student will be enabled to make the real transposition or vocal change.

Those especially who have been trained to the proper use of the syllables, Do, Re, Mi, etc., in accordance with their legitimate use, as originally designed by Guido Aretino, who in the eleventh century first applied them, *not as names of absolute pitch*, but as connected with scale or relative pitch, will have formed such an association between syllables and tones, as instantly to be reminded by the one of the other, and thus change of relationship or transposition will be made, the pupils passing from one key to another with comparative ease and certainty.

The teacher will be able, either with or without the table before him, to call for the different tones by their names, and thus to indicate such changes as he may desire to be made.

The thirteen horizontal rows of larger figures represent entire scales; the smaller figures indicate parts of scales at an octave higher or lower pitch than those of the larger size; intervals (steps and half-steps) are indicated by distances between the figures on each line.

The model scale, or key of C, is represented by the central row; above

it is represented a regular sequence of transpositions, proceeding by fifths, as G, D, A, E, B, F#. Below it are represented, also in sequential order, six other transpositions, proceeding by fourths; as, F, Bb, Eb, Ab, Db, Gb.

The vertical columns of dots, twenty-four in number, represent the chromatic scale, its tones being indicated by letters and flats below, and by letters and sharps above. E# being required in the key of F# as seven, is represented at the same point as F, the two tones differing practically only in name and notation. So also the tone Cb, being required as four in the key of Gb, is represented at the same point as that of B, the two being in pitch practically the same.

The pupils need not necessarily have the table before them, though it may sometimes be convenient thus to be aided by sight.

1. The tone five being taken as that from which the change is to be made—the tone five changed in its relation from five to one.

Let the scale in the key of C be sung, and by repetition be fully fixed in the mind. The teacher may then call successively for the following named tones: One, Two, Three, Four, Five; the pupils responding to the call by producing each tone, as it is named, in connection with its appropriate syllable, as Do, Re, Mi, Fa, Sol. After sufficient repetition, especially of the tone five (syllable Sol), the teacher asks: "What is the pitch of five?"—*Ans. G.* The teacher then gives the direction:

# INDEX TO TRANSPOSITION; or, A TABULAR VIEW REPRESENTING THE TWELVE KEYS,

(F# and G $\frac{1}{2}$  being practically the same,)

THEIR COMPONENT TONES, AND MELODIC RELATIONS.

Key.	B	C	#	D	#	E	F#	#	G	#	A	#	B	C	#	D	#	E	F#	#	G	#	A	Key.
F#	4		5		6		7	1		2		3	4		5		6		7	8		2		F#
B	1		2		3	4		5		6		7	8		2		3	4		5		6		B
E	5		6		7	1		2		3	4		5		6		7	8		2		3	4	E
A	2		3	4		5		6		7	1		2		3	4		5		6		7	8	A
D	6		7	1		2		3	4		5		6		7	8		2		3	4		5	D
G	3	4		5		6		7	1		2		3	4		5		6		7	8		2	G
C	7	1		2		3	4		5		6		7	8		2		3	4		5		6	C
F	4		5		6		7	1		2		3	4		5		6		7	8		2		F
B $\flat$	1		2		3	4		5		6		7	8		2		3	4		5		6		B $\flat$
E $\flat$	5		6		7	1		2		3	4		5		6		7	8		2		3	4	E $\flat$
A $\flat$	2		3	4		5		6		7	1		2		3	4		5		6		7	8	A $\flat$
D $\flat$	6		7	1		2		3	4		5		6		7	8		2		3	4		5	D $\flat$
G $\flat$	3	4		5		6		7	1		2		3	4		5		6		7	8		2	G $\flat$
	2	B $\flat$	C	$\flat$	D	$\flat$	E	F	$\flat$	G	$\flat$	A	$\flat$	B $\flat$	C	$\flat$	D	$\flat$	E	F	$\flat$	G	$\flat$	A



"Sing G as one;" upon which the class, retaining the same pitch, change the syllable from *Sol* to *Do*. The teacher asks: "If G be one, what is the key?"—*Ans.* G. The pupils may then be required to sing the scale, in whole or in part, ascending or descending, or both, in the key of G; thus the first transposition by fifths is made. They may proceed in the same manner, as fast as they may do so with certainty, from G to D; from D to A; from A to E; from E to B; and from B to F $\sharp$ . When this has been done the transposition by fifths has been completed.

*NOTE.*—From the key of B the transposition may be made with equal ease to that of G $\flat$ . Such a change is called an *Enharmonic change*.

2. The tone four being taken as that from which the change is to be made—the tone four changed in its relation from four to one. (Less minutely described.)

Commencing again with the scale of C, the pupils are required to sing the tone "One, Two, Three, Four." Teacher asks: "What is the pitch of four?"—*Ans.* F. Teacher directs: "Sing F as one," or "Change the relation of F from four to one." Pupils sing at the same pitch, but change the syllable *Fa* for that of *Do*. Teacher asks: "If F be one, what is the key?"—*Ans.* F. The scale may now be sung in the key of F.

After the same manner the class may pass through the following named keys in regular succession: From F to B $\flat$ ; from B $\flat$  to E $\flat$ ; from E $\flat$  to A $\flat$ ; from A $\flat$  to D $\flat$ ; from D $\flat$  to G $\flat$ ; thus completing transposition by a sequence of fourths.

3. Commencing with the key of C, and taking the tone one as that on which the change shall be made, the transposition may be to any other key, however remote, of which C is a component tone; as,

To the key of G	in which C is Four,
" " " " F	" " " " Five,
" " " " B $\flat$	" " " " Two,
" " " " E $\flat$	" " " " Six,
" " " " A $\flat$	" " " " Three, and
" " " " D $\flat$	" " " " Seven.

4. Or, taking the tone two in the key of C (D) as that on which the change shall be made, the transposition may be to any other key of which D is a component tone; as,

To the key of G	in which D is Five,
" " " " C	" " " " Two,
" " " " A	" " " " Four,
" " " " F	" " " " Six,
" " " " B $\flat$	" " " " Three,
" " " " E $\flat$	" " " " Seven.

5. Or, taking three in the key of C (E) as that on which the change shall be made, the transposition may be to any other key of which E is a component tone; as,

To the key of G	in which E is Six,
" " " " D	" " " " Two,
" " " " A	" " " " Five,
" " " " E	" " " " One,
" " " " B	" " " " Four,
" " " " F	" " " " Seven.

6. Proceeding in a similar manner, transposition may be made from four in the key of C (F),

To the key of F	in which F is One,
" " " " B $\flat$	" " " " Five,
" " " " E $\flat$	" " " " Two,
" " " " A $\flat$	" " " " Six,
" " " " D $\flat$	" " " " Three,
" " " " G $\flat$	" " " " Seven.

Or, instead of the last transposition it may be made by an enharmonic change from the key of D $\flat$  to that of F $\sharp$ , in which, notwithstanding all the tones change both their names and their signs, in pitch they remain practically the same.

7. After the same manner the transposition may be made from five in key of C (G); as,

To the key of G	in which G is One,
" " " " D	" " " " Four,
" " " " F	" " " " Two,
" " " " B $\flat$	" " " " Six,
" " " " E $\flat$	" " " " Three,
" " " " A $\flat$	" " " " Seven.

8. From six in the key of C (A) the changes are as follows:

To the key of G	in which A is Two,
" " " " D	" " " " Five,
" " " " A	" " " " One,
" " " " E	" " " " Four,
" " " " F	" " " " Three,
" " " " B $\flat$	" " " " Seven.

9. From seven in the key of C (pitch B) the changes are:

To the key of G	in which B is Three,
" " " " D	" " " " Six,
" " " " A	" " " " Two,
" " " " E	" " " " Five,
" " " " B	" " " " One,
" " " " F $\sharp$	" " " " Four.

Or, by an enharmonic change, the last transposition may be made from B to the key of G $\flat$ , in which the pitch of the tones remains the same, but names and notation differ.

10. But not only may each tone in the scale of C be taken as the transition tone, but also each tone of the scale in every other key may be also thus taken; so also changes may be made from major to minor and *vice versa*, thus exhausting the subject by all the transpositions possible.

WE fill a part of a page here, otherwise blank, with the following Miscellaneous Suggestions, to be followed or not, according to circumstances.

1. Let the pupil be thoroughly trained to one exercise before proceeding to another more difficult.

2. Sing each lesson three times—first, forte, second, mezzo, and third, piano.

3. Sing a lesson Moderato at first, and afterwards increase to Allegro, according to the character of the music and the ability of the pupil.

4. In order to avoid singing out of tune, think carefully of the pitch of a tone before giving it utterance.

5. The last tone of a passage, tune, or melody should not ordinarily be prolonged to the full extent represented by the note, but should be somewhat shortened.

6. Seek not merely for the entertainment or the amusement which is afforded by song, but look higher, even to its educational influence in physical, social, and moral life.

7. Avoid that vulgarity which seeks by music, or otherwise, to raise a laugh at the expense of good taste and improvement.

8. Music should not be regarded merely as a relaxation from severer study, but as in itself a study, both pleasing and useful.

9. It is not necessary that a strictly didactic purpose should always be apparent in a musical exercise, yet more or less instruction should always be given.

10. Never seek to make a song exercise merely funny.

11. The true singer must draw heavily, not only upon his intellectual and emotional nature, but also upon his whole physical system; as the organs of circulation, or the arteries and veins; the organs of perception and sensation, or the nerves; the organs of motion, and especially those of respiration, or the muscles; the organs of hearing, or the ears; the organs of voice, or the trachea, larynx, etc.; the organs of speech and of articulation, or the tongue, teeth, palate, lips, etc. Indeed, oratorical song as well as speech demands the whole man.

12. In the function of respiration the lungs are nearly passive. The dilatation of the cavity of the chest, which is simultaneous with inspiration, is accomplished by the various muscles by which the chest is expanded upwards, forwards, and laterally.

13. In teaching, the reality should ever be regarded as above the sign; the principle above the rule; and the spirit above the letter.

14. Injurious to the voice.—1st. Singing at too high or too low a pitch; straining after high tones. 2d. Prolonging too much the singing exercise. 3d. Singing immediately after eating, or when one is weary. 4th. Conversing in the rail-road cars, or wherever it is difficult to speak and difficult to be heard. 5th. Exposure to the humidity of the night air, especially after singing loud and long. 6th. Singing when one has a cold, or is hoarse, or feels any pain or inconvenience from the exercise of his voice.

# A BRIEF EXPOSITION OF THE PRINCIPAL VOCAL ORGANS, AS REPRESENTED IN THE PLATE.



Side view of a section of the head, showing the more essential vocal organs.

A.—The *trachea*, or *wind-pipe*; a tube slightly movable and expansive, dividing at the lower part into two bronchi or branches, by which it connects with each of the lungs.

B.—The *larynx*, or *music-box*; this is situated at the upper part of the trachea, or between the trachea and the base of the tongue. This is the principal vocal organ or immediate instrument of sound.

C.—The *glottis*; a small fissure or opening at the upper part of the larynx. The folds of membranes, one on the right and one on the left of the glottis, are called the vocal cords. The theory of the production of voice is, that the breath being forced through the glottis, by the action of the diaphragm upon the lungs, when these cords are in position, causes them to vibrate, and sound is originated, the pitch of which depends upon the tension. The view obtained of the vocal organs in a living subject, by the use of the laryngoscope, gives confirmation of this theory.

D.—The *epiglottis*; this is a lid or cover for the glottis during the act of swallowing, preventing the introduction of food into the air-passageway. It seems also to be a modifier of tone as it issues from the larynx.

E.—The *pharynx*; an important part of the vocal instrument, situated at the base of the tongue, receiving the tones from the glottis, and essentially modifying them on their outward passage.

F.—The *soft palate*, or the *veil of the palate*; a movable fold or curtain between the mouth and the nasal cavities, separating the mouth from the pharynx; or it is a continuation of the arched roof of the mouth, a part of the sounding-board or reverberating surface.

G.—The *uvula*; a prolongation of the soft palate.

H.—The *hard palate*, or the *palatine arch*; the hard roof of the mouth, the principal reverberating surface.

I.—The *tongue*.

K.—The *mouth*.

L.—The *esophagus*, or passage to the stomach.

M.—The *spinal vertebrae*, or joints of the spine, or back-bone.

N.—The *nose*.

O.—The *turbinate bones*.

P.—The *spinal cord*.

The element of the voice is air, or the voice is breath converted into sound. The reservoir of the breath, where it is held for vocal purposes, consists of the two lungs, located one in each side of the cavity of the thorax or chest. The lungs are capable of much expansion and compression. They may be fully developed by systematic and artistic breathing.

The muscle by which the power of respiration is exercised, is the diaphragm. This muscle of respiration separates the chest from the abdomen, being the floor of the one and the ceiling of the other, and naturally arches upwards. During inspiration it descends, and if crowded, causes the abdomen to project; in expiration it ascends, or if it has been crowded, first contracts, and then ascends. Its auxiliaries are the abdominal, dorsal, pectoral, and intercostal muscles.

## Summary.

The vocal element is the breath; the lungs are its reservoir; the throat is the tube through which it passes; the diaphragm is the propelling agent.



## V O C A L C U L T U R E .

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THE cultivation of the voice, if carried to any high degree of excellence, must be by the aid of individual instruction or by private lessons under the watchful care of a judicious teacher. Perhaps, no study requires more vigilance and careful attention than that of the voice, both as relates to song and to speech. Class teaching, when properly conducted, is highly valuable as preparatory to that individual instruction which aims at higher artistic culture. It is even more favorable than individual lessons to free and independent action, or to the ability to read music unaided by instrumental or other support or lead, and is sufficient of itself for the ordinary home or social purposes of song, especially if taught in lessons of about an hour each, in small classes of from two to four pupils, so that, in connection with simultaneous instruction, each pupil may also receive personal attention, and witness the instructions to the other members of the class. Whatever belongs to length of tones, to measurement of time, to relation of pitch as exemplified in the scales, major, minor and chromatic, to intervals, to transposition, to force and form of tones, etc., is best acquired in classes, while to part or chorus singing, class teaching is indispensable.

This work is designed principally as a help to class teaching. But as there are no two classes alike, nor even two individuals, in whom there is an exact correspondence in musical perceptibility, in vocal capacity, or in the mental faculties under which the song-power is to be trained and to exert its influence, the idea of giving definite rules or formulas of instruction to be followed alike in all cases is far from being entertained. There are, indeed, general principles relating to vocal culture by which

the intelligent teacher will always be governed, but the details of the teaching and training processes must vary in accordance with the circumstances, habits and general condition of the students.

The course of proceeding for class instruction or for private study, in many respects, is the same. No attempt will here be made to point it out with minuteness, but leaving this to the intelligent teacher, some of the more general essentials will be briefly noticed.

**CAUTION.**—The pupil should never continue to practice so as to produce positive fatigue, nor after the throat becomes parched or dry, or any pain is felt; but by frequent, earnest and careful exercises on such tones as come within the easy range of the voice, let force be increased, compass extended, quality improved, and style acquired, all in a gradual and natural manner.

**POSITION.**—The pupil should stand erect, resting upon the ball of the foot; let the heels touch or nearly so and the toes be so turned out as to form a right angle; let the arms hang easily just behind the hips; let the body be brought square to the front. The chest should be somewhat expanded and advanced by a slight and equal pressure of the shoulders downward and backward. The head should be held upright, but without stiffness. Eyes forward. The pupil should so stand, that a line from the ear will pass through the shoulder, hip and knee to the foot. If there is too much inclination to bend forward, cross the hands on the back. If at any time the sitting posture is required, sit so as to support the lower part of the back, with the feet on the floor as in standing, with head and body erect. All must be done easily and without strain of the

museles. There should be no rhythmic movement of the head, hand, foot, or any other part of the body, and especially nothing having the appearance of affectation or peculiarity. The pupil should not remain too long in any one fixed position.\*

**THE MOUTH.**—The mouth should be well opened, a natural and not forced modification of it being allowed in conformity to the requirements of the different vocal elements. For ordinary practice in the use of the vowel *ä*, two fingers one above the other between the teeth will not produce too great a width, and not unfrequently a wider opening will be required. An agreeable formation, natural and without affectation is the best. The tongue, for the sound *ä*, should lie flat, with its point nearly or slightly touching the teeth. The mouth, the teeth and lips, as also the nasal cavities, have an important influence on the voice. When good-nature, cheerfulness of disposition, buoyancy of spirits and warmth of feeling prevail, the mouth, with all the other features, will usually assume a right form and appearance, prepared to do well its part. The mouth should be opened before the delivery of the tone; if not thus opened the tone will be very liable to partake of a nasal or guttural quality.

**RESPIRATION.**—An ability to control the organs of respiration is of the first importance to the singer or speaker, and, although the power of a deep inspiration is with some a gift of nature, careful practice of suitable exercises will do much to strengthen the breathing power. Respiration comprises a double action; First, inspiration, by which the lungs are filled with air; and second, expiration, by which the air is expelled; the latter is the most difficult of right management. By inspiration preparation is made for the production of the tone, and by expiration the tone itself is produced. An inspiration may be deep and full, as is often needed in singing a long phrase, or it may be a half-breath, a semi-inspiration, which is possible only in rapid passages, in which but an instant may be found, and that perhaps by omitting a tone, for replenishing the well-nigh exhausted lungs. In expiration, as a general thing, the breath should be given out very gradually. The habit of taking a full inspiration, with as little movement and noise as possible, should be carefully cultivated. The inhalation should be much as in a deep sigh, but without visible effort; the lungs being inflated, should be able to retain

the breath until it is required for the production of tone. The capacity of the chest may be much enlarged by giving the lungs frequent and full inhalations, and also by the practice of long tones. Such exercises however, require caution, especially with the immature organs of children and youth. The student should be accustomed, in the production of a tone, to exhale insensibly, without shock or motion, so as to procure steadiness of voice, in both piano and forte passages. Economy should be the rule in regard to the expenditure of breath in singing; none should be permitted to escape as a mere whisper, or aspirate, but all should be converted into tone. As a general rule, time for inspiration should be taken from the length of the tone which immediately precedes it; thus the singer will be enabled to commence the following tone or phrase promptly and in full breath.

The following described exercises for strengthening the organs of respiration are recommended, in each of which the proper position should be carefully observed.

1. (a) Inhale gently through the nostrils a full breath of pure fresh air; (b) retain the breath for a moment, at discretion, but not too long, then (c) with the lips slightly opened exhale noiselessly through the mouth.
2. (a) Place the arms horizontally across the chest, elbows bent, palms downward and tips of the longest fingers touching. See *Fig. 1*. (b) Extend the arms horizontally backward to the right and left, still keeping the palms downward.
3. (a) Extend the arms horizontally forward, palms together, thumbs upward, as indicated by the figure. See *Fig. 2*. (b) Still keeping the arms horizontal, carry them slowly backward to the right and left as far as possible. (c) If the hands be taken by another person and gently drawn still further backward, this exercise will tend to produce a greater development of the chest.
4. (a) Place the hands upon the hips, and turn the head to the left, throwing the upper part of the body far backward in the same direction. This exercise will strengthen the right side. See *Fig. 3*. (b) Turn the head to the right, throwing the upper part of the body also to the right and well backward as before. This exercise will strengthen the left side. These movements which at first may seem difficult, are of great importance in developing the museles of the chest.

\* See Song Garden, Part II, note, page 17.

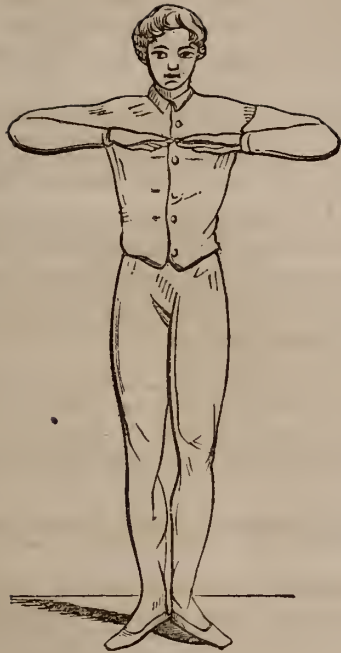


FIG. 1.

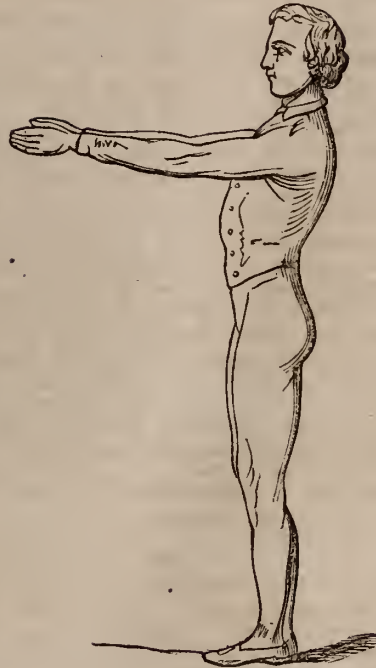


FIG. 2.

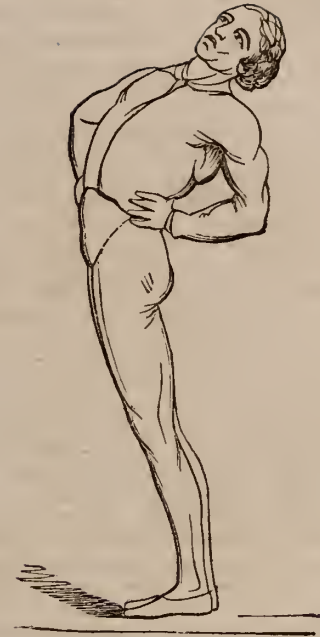


FIG. 3.



These four principal exercises are highly important to persons who are in good health and have chests neither so weak or feeble as to be injured by them. Others should take professional advice before engaging in these or other similar efforts. In addition to these four exercises, others also may be useful for the development of the respiratory and vocal organs; some of these we will attempt to describe. They may, in part, be practised in connection with gymnastic movements of the arms, and if in classes, should be regulated by a rhythmic division of the time as in music; though we can hardly approve of the playing of a *pretty tune* on the cabinet organ or piano forte for the purpose, but would rather indicate time movement by counting, as one, two, three, four, etc. This however must be governed by taste, guided, as is most desirable, by a consideration of the high claims of music as an art, and of the subordinate aim of these exercises. In all these breathing, or other exercises, the standing position should be assumed, and care should be taken that the air be "pure and fresh;" the opening school hour of the morning is most favorable for the purpose; three breathings, or exercises of the same kind at one time, as a general rule, will be sufficient. Respiration should be noiseless unless for special reasons it be otherwise directed. It is important that in these and other training processes the mind of the student be closely fixed upon the particular organ to be developed.

5. **PASSIVE AND ACTIVE CHEST.**—(a) Place the left hand on the chest the fore-finger resting on the right collar bone; arm horizontal and the right hand at the lower part of the waist; (b) allow the upper part of the chest to fall or sink backward, thus producing an inert or passive chest; (c) cause the chest to rise and to be well thrown outward, thus producing the active chest. Care should be taken to perform this exercise without motion of the back or shoulders.

6. **PERCUSSION OF THE CHEST.**—(a) Place the hands on the chest just below the collar bone, opposite each other, tips of the longest fingers touching, or nearly so, arms horizontal; (b) take a deep inspiration; (c) while holding the breath, rapidly strike the chest alternately with each hand, sometimes lightly and sometimes with more force. There may be sixteen strokes or taps, eight with each hand, or sometimes double that number; (d) breathe out gently through the nostrils. Never strike on the chest when lungs are exhausted of air.

7. **ANOTHER.**—(a) Hands at the sides just above the hips, thumbs in front; (b) incline forward and expel the air from the lungs; (c) while rising, inhale slowly by the mouth, producing a slight aspirate sound by passing the air through the lips; (d) when the lungs are filled, and the chest is in active position, strike it rapidly (as in 6) with open hands; (e) exhale slowly through the lips as in inhalation. This exercise, as also the previous one, should be practiced with caution, lest a dizziness be produced.

8. **ANOTHER.**—(a) Place the hands on the chest as nearly as possible in front of the arm-pits, fingers closed; (b) inhale a full breath; (c) stretch the arms slowly forward, at the same time opening the fingers, palms downward; (d) bring the arms back to their first position; (e) breathe out through the nostrils.

9. **BREATHING ACCOMPANIED BY MOVEMENTS OF THE ARMS.**—(a) Bring the tips of the fingers to the shoulders, elbows pointing downward and a little forward, the arms being bent and parallel, simultaneously inhaling a full breath; (b) carry the hands forcibly downward to a position a little in front of that occupied by them when hanging by the sides; clench the hands while bringing them into this position, and simultaneously exhale forcibly through the nostrils.

10. **EXERCISE FOR THE DIAPHRAGM.\***—Place the hands on the middle of the waist at the location of the diaphragm; make firm pressure, and alternately contract or draw it in, and expand or throw it out. The same may be done in connection with respiration, as by inspiration the diaphragm contracts, and by expiration it expands. This is a difficult exercise.

11. **FOR THE INTERCOSTAL MUSCLES.**—Hands on the sides at the lower part of the waist, thumbs behind. Exercise these muscles by deep inhalation and exhalation.

12. **FOR THE DORSAL MUSCLES.**—Hands horizontal at the back, thumbs forward. Exercise these muscles by inhalation and exhalation.

13. **COMBINED ACTION OF THE INTERCOSTAL AND DORSAL MUSCLES.**—

\* The diaphragm forms the partition between the thorax or chest and the abdomen, and in the above described exercise it must not be confounded with either of these organs. It arches upwards, so that when it contracts it enlarges, and when it expands it diminishes, the cavity of the chest.

(a) Hands on the hips; (b) inhale while rising slowly on the toes; (c) exhale while sinking back slowly to the floor.

ANOTHER.—Breathe as if filling a belt around the waist.

14. FOR THE ABDOMINAL MUSCLES.—(a) Hands in a horizontal position in front and just below the diaphragm, tips of the longest fingers touching. (b) Contract and expand the abdomen by exhalation and inhalation.

15. ASPIRATED BREATHING. TO ACQUIRE FORCE IN EXPELLING THE BREATH.—I. Fill the lungs and expel energetically and suddenly, in a half-formed or aspirate whistle to the word *WHEW*!

II. Take a deep inhalation through the nostrils and breathe out through the mouth in an aspirate, as *HO*!

III. Catch the breath quickly and breathe out as in a subdued expression of fear or terror, *OH*!

IV. Utter the vowels *ā ā ē ō ōō*, each being preceded by a gentle whispered stroke of the glottis.

16. FOR RAPIDITY IN BREATHING.—Observe Tray, who, after much running, *pants* for revivification. Imitate him, save in the protrusion of the tongue. Panting and gasping, if judiciously practiced, may help to strengthen and enlarge the breathing capacity. The diaphragm will be brought into free action by this exercise.

17. FOR CONTINUOUS GENTLE BREATHING.—I. Imitate the sound of the air in the sea-shell by a very gentle, but audible breathing, retaining the air in the lungs as much as possible.

II. With mouth fully open, breathe inaudibly upon the hand, as if melting frost on a window pane.

18. FOR THE EXPANSION OF THE LARYNX.—Produce the sound represented by the letter *g*, as in egg, three times in succession, repeating the exercise twice.

19. FOR THE EXPANSION OF THE PHARYNX.—I. Draw back the tongue as in gaping.

II. Pass the end of the tongue along the roof of the mouth, when an attempt to swallow it will produce an enlargement of the lower part of the pharynx.

20. ELEVATION OF THE UVULA.—A suddenly suppressed yawn or gape.

21. ELEVATION OF THE SOFT PALATE OR PALATIAL ARCH.—Utter the sound represented by the letter *u*, as in the word *up*; let this be done three times in succession, and twice repeated.

22. EXERCISE FOR THE LIPS.—I. Produce in quick succession the sounds represented by the letters *ē, ä, ōō*; the first *ē* with the lips drawn as far and as tight as possible across the teeth; the second *ä* with the mouth opened wide enough to admit three fingers one above the other; the third *ōō* with rounded protruded lips drawn nearly together.

II. Move the lips with the precision and energy required for the clear articulation of syllables and words, yet without the slightest vocal or aspirate sound; as if speaking to a mute, in such words as “Good morning,” “How do you do?” “What is the time of day,” &c.

23. Utter the vowel *ō* in a clear and continuous tone with an effort to throw the sound into the distance, by such a protrusion of the lips and general contraction of the passage, as to elongate the vocal tube or pipe.

#### RULES IN RELATION TO BREATHING.

NEGATIVE.—Breath should not be taken,

I. Between the syllables of a word;

II. Between an adjective and its substantive;

III. Between an article and its substantive;

IV. Between a principal verb and its auxiliaries;

V. So as to break up the connection in the expression of an idea or thought;

VI. Between an appoggiatura and an essential tone of a chord.

AFFIRMATIVE.—Breath may be taken

I. Before a long tone;

II. At a rest, or after a pause;

III. On an unaccented part of a measure;

IV. Before a roulade, running passage, or organ point;

V. Whenever necessary to preserve life.

In breathing, be it remembered, there should be no movement of shoulders or arm; it should be without shock of chest or noise.



**THE GLOTTIS.**—The percussive action of this inner air-mouth, or opening to the larynx for the passage of the breath, is of the first importance to the clear articulation of tones, both in song and speech. It may be thus described: immediately before the utterance of the tone, a sufficient inspiration having been taken, a preparation is made for it by an effectual closing of the aperture and the consequent momentary suspension of the breath. Simultaneously with the vigorous re-opening the tone is heard, not necessarily of great force, but with the utmost certainty, precision, and exactness, or clearest articulation possible. This percussive action of the glottis is a most certain means of insuring a truthful intonation and of preventing a groping or feeling about for the tone, or of the very common habit of striking below the pitch and then sliding up in hope of finding it. It has been likened in its effect upon the tone to the closing and instantaneous re-opening of the lips upon the articulation of the letter *p*. It has been called by Garcia and others the *SHOCK* of the glottis; but this designation is thought often to have misled the student by conveying an idea of something more violent, convulsive or "shocking" than was intended. "Stroke of the glottis" a somewhat milder expression, has been judiciously adopted more recently. But by whatever technical appellation the action may be distinguished, it must be instantaneous, energetic, and sure in its results; it must never be allowed to degenerate into a convulsive shock of the whole vocal region. The stroke of the glottis produces the most perfect *staccato*; a lesser action is equally important to the *martellata*.

**REGISTERS.**—In every voice, though in some more distinctly marked than in others, there are certain ranges of pitch, characterized by a general similarity in the manner of producing and qualities of tones; these distinct portions of the vocal compass are called **REGISTERS**. It is important that the student should be early led to a clear perception of the different registers, since right progress in the formation and training of the voice essentially depends upon such a development and equalization of them as shall lead to uniformity throughout its whole compass.

The voices of women comprise three registers called **CHEST**, **MEDIUM**, and **HEAD**, all of which are more or less employed by the treble or soprano.\*

\* The leading teachers for the last quarter of a century, and especially Garcia, on whom we

The alto or contralto (different names for the same thing), has the same registers as the soprano, though it more seldom employs that of the head, and more frequently that of the chest.†

The registers in women's voices will be found nearly as follows: the chest register extends from the small *g* to the once marked small *f* or *g*. The medium register extends from the once marked small *f* or *g* to the twice marked small *c* or *c*♯. This register may also be brought down even as low as the once marked small *c*. Tones of a higher pitch than the twice marked *c*♯, belong to the head register.

The tones of the chest and medium registers may be said to resemble a reed instrument, while those of the head are more like the tones of a flute. The head register is the most distinguished and brilliant of the soprano voice.

Women with few exceptions usually speak in the medium register.

Men's voices in like manner may be divided into three, but in general, are confined to the chest and medium registers.‡

Base voices, in ordinary singing, make use of the chest register only.

Tenor voices make use of both the chest and medium registers. The former extends as high as the once marked *e*, *f* or *g*; the still higher tones being taken in the medium. Tenor voices vary considerably, however, by nature or by cultivation, in the extent of the chest register. Men with few exceptions, speak in the voice of the chest register.

In children's voices, previous to mutation, the chest and medium or head registers, though often easily distinguishable, are, in general, less marked than in those of adults, and there is always danger of their forc-

chiefly depend as authority, maintain that there are in fact but two registers, viz.: that of the chest and that of the falsetto-head, the latter being a continuation of that which is commonly called the medium. The difference is regarded as rather consisting in name than in reality, and as Garcia himself in his "Singing School" adopts the more common division of women's voices into three registers, because of its general acceptance, and, because more easily understood, his example has been followed in this work.

† The voices of alto singers, naturally adapted to the expression of the deepest emotion, are often exposed to much injury and even ruin, when for the purpose of singing louder in choir or chorals, the chest register is forced to a pitch higher than its proper compass. Such forcing of voice is not only injurious to it, but is also, in most cases, productive of a quality of tone approaching to a howl, which will blend with no other tone and which is painfully disagreeable.

‡ Some theorists find an exact correspondency in regard to registers, between women's and men's voices.



ing up the chest register to a pitch too high for its natural compass, especially when excited by singing in chorus, as in schools or classes. During the change of voice which usually takes place in girls at from fourteen to sixteen, and in boys from fifteen to eighteen years of age, (varying much in different individuals), it should be used very sparingly, and with much caution, or better not at all, either in singing or oratorical exercises, for the vocal organs may at this time be injured beyond recovery. Children usually speak in medium or head register.

**EQUALIZATION OF THE VOICE.**—The work of vocal culture by the equalization of the registers, the voice being sufficiently mature, should ordinarily commence with the tones of the chest, which may be regarded as the ground work of the voice, and this register may receive considerable degree of development, so that the student shall become somewhat efficient in their use, before the tones of the medium register receive much attention. But if the chest tones are feeble, hard or husky, those of the medium register may receive previous attention, leaving those of the chest to a later period. The practice of one register does not develop another: neither should be trained for any considerable time exclusively, but each should be in turn exercised so that there may be a simultaneous improvement through the whole vocal compass. The proper blending of the chest and medium registers in women's voices so as to render the two homogeneous, though often a very difficult work, is highly important to future success. The tones should be firmly and decidedly taken, but never forced; mere loudness should not be sought for in this connection, but rather gentleness, truthfulness of register, and purity of tone. In the course of vocal culture the student should acquire the control of the different registers, and be able to some extent to interchange their border tones at discretion.

The proper formation or organization of the voice requires such a union of the registers, by equalization or adjustment of the tones bordering on each, as will enable the singer to pass, so far as may be required, unobserved from one to another in the ordinary course of closely connected, or legato song. The process of this equalization of the voice is one which may not be hurried, but which, in most cases, requires a long practice, in much patience and perseverance. There are, however, some

few for whom nature herself seems well nigh to have perfected the work, and whose voices throughout their whole compass are elastic, resilient, and comparatively free from breaks or gaps, and at the same time of good timbre. The pitch with which the student should commence this work, is that which has generally been found to be the most natural and easy in the particular register to which attention is being directed at the time, and this in the use of the vowel most favorable to that register.

In this work of equalization the vowel *ā* is very generally used; but different teachers employ different vowels, in accordance with their own experience, and the various conditions of the vocal capacities and habits of their pupils. Each of the vowels should receive careful attention during the training process. Especially should the student be made familiar with the five leading or principal sounds of most languages, represented in general, in the continental languages of Europe, by the letters *a, e, i, o, u*; represented, with pronunciation marked, in English thus, *ā, ã, ē, ô, ō*.

The relative dimensions of the oral cavity (interior mouth), and also of the orifice of the lips in the production of these vowels, are thus given by Dr. Carpenter in his work on Physiology; the figure 5 expressing the largest dimensions.

## ORIFICE OF THE LIPS.

<i>ā</i> . . .	5
<i>ã</i> . . .	4
<i>ē</i> . . .	3
<i>ô</i> . . .	2
<i>ō</i> . . .	1

## ORAL CAVITY.

<i>ā</i> . . .	5
<i>ô</i> . . .	4
<i>ō</i> . . .	3
<i>ã</i> . . .	2
<i>ē</i> . . .	1

After some satisfactory progress has been made in the right use of the voice, in a good quality of tone or timbre, and also in a suitable connection or blending of the registers, and the foundation has been laid for the superstructure of art-song, four of these are mostly laid aside, and the pupils pursue their onward course in the acquisition of elasticity of voice, agility of execution, and the tasteful requirements of song, in the use of the *great* sound, the *father* of sounds, and the most natural of all human sounds, *ā*, which is henceforth their principal reliance for training purposes. "To produce this sound," says Dr. Francis Lieber,

"the mouth is merely opened, without the contraction or extension necessarily accompanying the utterance of either of the other vowels." It seems to be peculiar to man; "for," says the same writer, "it is very rarely the predominating sound in the cries of animals. In these, the sound *ee*, *awe*, *u*, and *â*, generally prevail. We do not include the sounds of singing birds, which are inarticulate music, like that of wind instruments. The regularly arched roof of the human mouth, and the other fine organs of speech, with which the Creator has blessed mankind above all lower orders of animals, are necessary to pronounce the melodious sound *a*. This is, generally speaking, the favorite sound of singers, because it is the most musical and full, of those which the mouth of man can utter." Hence it has always been used by teachers as the best sound for drawing out and perfecting the human voice.

In training the voice to equality throughout, the various exercises should be sung, successively raising the pitch of each by chromatic degrees; that is, an exercise, if first sung in C, should be repeated in D $\flat$ , then in D, then in E $\flat$ , etc., so as to embrace the whole vocal compass.

**QUALITY OR TIMBRE OF VOICE.**—These words may be regarded as nearly synonymous. No two voices are in all respects alike as to quality of tone, or timbre; every voice has its own distinctive peculiarity or characteristic quality, resulting from physical or mental condition, and especially from an habitual use or movement of the vocal organs. It is not possible, by description in words, to convey a clear idea of the quality of the voice, to one who has not had the opportunity of previously hearing and closely observing the *reality*. An attempt to do this may be likened to an endeavor to convey an idea of the peculiar fragrance of the rose, or flavor of the peach, by similar means. Neither of these is possible, nor can any definite idea of the peculiar quality of tones be thus communicated. The knowledge of the fragrance of the rose can be conveyed only by the rose itself, and the flavor of the peach, the peach alone can tell. So one can only become acquainted with tones through tones, or with the quality of tones through the quality of tones. It is not difficult, however, upon hearing tones to decide which are pleasing and which are displeasing; as, for example, neither a deep guttural tone on the one hand, nor a sharp nasal tone on the other, (both of which are readily perceived) can ever afford delight. There are two qualities of tone,

which, unless there be some natural defect in the formation of the vocal organs, are common in some degree to all, and which are so distinctly marked that they may be regarded as generically distinct. Others are for the most part borrowed from these and are but modifications of them. These two are denominated the **CLEAR TIMBRE**, and the **SOMBRE TIMBRE**.

An attempt to describe the position or action of some of the principal vocal organs employed, and also an explanation of the terms themselves, may help to a perception of what is meant by these two qualities of voice.\* The production of the Clear Timbre will, in general, require:

I. The contraction and elongation of the pharynx.

II. The rising of the larynx.

III. The fall of the soft palate or veil of the palate.

IV. The rising of the back part or roots of the tongue.

V. The drawing near together, or the partial close of the lips of the glottis.

VI. The direction of the column of air high, causing it to strike against the hard palate, or roof of the mouth. Thus the passage will be narrowed, favoring a greater force of breath.

On the contrary, the production of the Sombre Timbre will require:

I. The spreading out or widening of the pharynx.

II. The falling of the larynx.

III. The rising of the soft palate or veil of the palate.

IV. The full opening of the back part or roots of the tongue.

V. The full opening of the lips of the glottis.

VI. The direction of the column of air low, causing it to strike against the soft palate or back part of the mouth. Thus the passage will be widened, favoring a greater volume of air.

Again, the ordinary signification of the words, clear and sombre, may afford aid. Thus the word *clear* signifies unclouded, lucid, making known, etc., and the clear timbre will be felt to be appropriate to the expression of the brilliant, the cheerful, the penetrating, the energetic, the bold, etc. The word *sombre*, on the contrary, signifies shade or shadow, and the shaded, sombre tone will be felt to be appropriate to the expres-

\* Says Dr. Carpenter (Animal Physiology, p. 520), "The causes of the variations of *timbre* or *quality* in different voices, is not certainly known, but it appears to be due, in part, to difference in the degree of flexibility and smoothness in the cartilages of the larynx."



sion of the meditative, the sympathetic, the tender, the affectionate, etc. The true singer will never employ that which is called technically, the clear tone, for the expression of tender sentiments or feelings, nor the sombre for the expression of joyful emotions.

But the true idea of *the sombre* and *the clear*, in the technical meaning of these terms, cannot be communicated by any attempt at description. It must be given by example, and be received by imitation; in this way only can it be made practical to the student, for in music it is most emphatically true that

"By hearing only we can know  
What it is we have to do."

"The characteristic qualities of every well formed voice," says an experienced teacher of singing, "are clearness, purity, fullness, sweetness, a ringing quality, with warmth, breadth, and richness." This is undoubtedly true in the sense intended by the writer; but what may be meant by these terms in their application to tones, especially in their combination, may not be easily appreciated until the well formed voice has been so repeatedly heard as to be known.

**VOCALIZATION—FORM OF VOCAL DELIVERY.**—*First, Connected Tones; LEGATO.*—In this form of vocalizing, the voice is carefully sustained throughout the required duration of the tone; in passing from one tone to another it admits of no break or gap to interfere, or interrupt the continuity or smoothness of the voice. It is opposed to all jerks or sudden arrests by which tones are cut up or disunited, and is also equally at variance with all drawing, confused or indistinct vocal delivery. It constitutes the predominant feature by which song is distinguished from speech, and to this, other forms of vocalizing, though important, are regarded as subordinate.

*Second, Marked Tone; MARTELLATA.*—A second form or manner of tone utterance, may be characterized as giving to each tone a slight impulse, or a clear, distinct and independent delivery, but yet without any positive separation of one tone from another. In its production a slight pressure of the diaphragm will be made, and the pharynx will evince a slight expansion. It may be attained by a repetition of the same vowel, as *a* or *hā*, to each tone of a passage, but without any distinctive utterance of the aspirate *h*. This form of vocalization is called MARKED or MARTEL-

LATA. Its practice will tend to correct a frequent, but bad, habit in uneducated singers, of so tying or running together the tones as to prevent all tone articulation. Such running passages as often occur in Handel should be sung Martellata; but a very considerable difference should be observed in this form of vocalizing as applied to solo or to chorus singing; in the latter it should be more marked.

*Third, Detached Tones; STACCATO.*—A third form or manner of tone utterance is the detached, or STACCATO. This is so well known as to render any attempt at description unnecessary. To produce a perfect staccato, each tone should be attacked by a distinct stroke of the glottis. Both the martellata and staccato afford a good practice for feeble voices, or those which lack energy in the action of the vocal organs.

There are also other forms of vocal delivery, but these three embrace the principal; others are for the most part but modifications of these.

**PORTAMENTO.**—By this is meant the binding together of tones in slow movements, or the carriage or transfer of the voice from one tone-pitch to another, in a close, connected manner, or by a very delicate concrete glance or slide, so that the one seems to take hold of, or be melted into the other. The portamento varies in accordance with different intervals, character of the music, etc., to which it is applied.

In the foregoing remarks there has been no attempt at a minute description of the vocal organs or their action, in the production of sound. Some of the leading ones only have been briefly noticed, as the *lungs*, or breath-supplying apparatus; the *larynx*, or human music-box, with its opening, the *glottis*, whence the sound issues and passes more or less forcibly into the chambers of the *pharynx*, there to undergo in part, or as far as needful, that modification by which, as it moves on through the free and open mouth, aided by the reverberating *palate*, by *tongue*, *teeth*, or *lips*, it is prepared to meet the appreciative ear, revealing the varied emotions of him who gave it utterance.

The knowledge of these organs, always valuable, is especially so to the teacher; but yet exclusive reliance, independent of vocal illustration and example presenting the *reality*, must not be placed upon any of the technicalities of physiological or anatomical science.

The appreciation of sounds belongs rather to man's intuitional sphere



of knowledge than to scientific analysis. Example, or the presentation of the reality, should therefore begin and should continue through the whole course of musical instruction. It is said of John Sebastian Bach, that, after giving his pupils an example of what he desired them to do, he would say, "Do so," or "Do as I do." This direction of the great organist is equally applicable to the teacher of song, and, indeed, of almost any other department of instruction, and he who assumes the high office of teacher, assumes also the responsibility of giving instruction by his own example.

**WORDS AND TONES IN UNION.**—Upon the vowels only, open and clear, should the voice be allowed to dwell; they should be given with the greatest accuracy, and should remain, through their entire duration, unchanged. It is a common fault in singing, especially of such vowels as are of a diphthongal character, to pass from the radical to the vanishing sound, dwelling more or less upon the latter, before the termination of the word; but only at the instant of the passing of the word from the mouth, should the vanishing sound be heard. Whatever of feeling may be thrown into the song, or be drawn out by it, must be in connection with the open radical sound; the vowels only sing, and in song, emotion may not otherwise be expressed.\*

The consonants, upon which the identity of words essentially depends, should be uttered at the very instant required, with great precision and nicety, so as to be readily distinguished, giving specificness to words; but with no more force or breath than may be required for this purpose. They should be regarded not so much as distinct or independent elements of language, but rather as subordinate to vowels, or as mere borders or edges of words, giving to them form, exactness, and significance. In song they are a necessary inconvenience, and not easily well managed. It is difficult to say which is the greater fault, the almost total failure to enunciate the consonants, and thus the loss of the word itself, or on the other extreme, the utterance of them with such aspirated, labial, dental, palatal or guttural indistinctness, as alike to render unintelligible both tones and words. The practice of drilling upon the consonants separate from any vowel, as a gymnastic exercise for the discipline of the articulating organs, if judiciously conducted, is undoubtedly highly

valuable, but it should be well guarded, lest it lead to a roughness of speech undesirable. A careful training to the proper utterance of consonants in connection with vowels, is commended as an important exercise, but avoiding, for the most part, such stifled, guttural, gurgling, muttering sounds as belong to the mere animal, rather than to the human voice. A terminating consonant should be given with energy, but with great delicacy and quickness, and with no more force than is necessary to identify a word. It may perhaps be said, that the vigor sometimes spent on consonants might better be transferred to the vowels.

The complaint is often made of song, that the words cannot be understood. There certainly can be no sufficient excuse for the singer, who does not give utterance to words in as clear and articulate a manner as the proper delivery of the tones will allow. But it is often a difficult thing to reconcile the comparative roughness, even of a well ordered speech, with the smoothness and easy flow of tones required in connected or legato song. It must be considered that when words are *sung*, their utterance comes under, and must be regulated by, music's laws; and that sometimes, though not often, these laws conflict with those of elocution. In such a case, which must submit? Undoubtedly the latter, or rebellion or secession must follow. Let the accomplished singer do his best, and there will occur passages in which the length, the pitch, and the force of a tone or all combined, will be so unfavorable to utterance, as to render it impossible that the word should be understood. Besides, there are times when this understanding of the word is not necessary to the highest end of song; as for example, when the hearer has already in his mind the full comprehension of the subject or text, and when nothing remains for the singer to do but to exert the power of music, and, by tones artistically arranged and managed, to intensify emotion which has already been awakened by the poetry. Without attempting to justify the "vain repetitions" of many writers of music, who that has ever listened to the songs of the most truthful composers, or especially to the great choruses of Handel, does not comprehend this? Let not these remarks, however, be so interpreted as to justify in the least such persons, as, through ignorance of the requirements of both poetry and music, unworthily attempt the noble art.

There is a manner of singing which prevails to a limited extent in

\* See Song Garden, Part II, Chap. XV, p. 17.

some places, which, for the purpose of removing the difficulty of an understanding of the words, causes them to be cut up into syllabic and semi-syllabic utterances most offensive, and at the same time, by interruptions of the time-movement, stoppings and cuttings up the tones for comma, semicolon, or colon, called "*mindin the stops*," annihilates both words and music. But it cannot be that a practice so utterly at war with all good taste and usage, should find favor with those who have had the opportunities of instruction now so generally afforded.

The singer should deliver the words with as clear an articulation as proper and tasteful song utterance will allow; and with this the hearer should be abundantly satisfied, as he surely will be, if, ignoring criticism, he gives himself up to the legitimate end of song, the expression or impression of feeling receiving its particular or definite direction from words.

**EXPRESSION.**—On this subject it may be observed, that (although it has sometimes been attempted), no rules can be given for such a mechanical movement or adjustment of the physical organs, as in their most careful observance, independently, will ensure an elegant, tasteful and appropriate expression.

So also in music's sister art, a man may become intellectually acquainted with all the books which have been written on elocution, he may even write well upon the subject and become an accomplished theoretical elocutionist, and yet, with voice and organs faultless, from want of the previous necessary æsthetic culture, fail in that speech which moves the soul. And in music one may in like manner acquire all the knowledge of the vocal capacities which science can furnish, all which the technicalities of art can supply, and yet fail, unless there be the groundwork of a general tasteful cultivation, and also that which after all, and above all, is indispensable, *a feeling heart*, without which there can be no genuine, truthful expression of the lips.

For starry science feels her power is vain,  
Until the sovereign heart her throne attain.

When one is well grounded in a general tasteful culture, has formed habits of correctness and elegance in the technicals of speech, as well as song, and has also ready to break forth, sensitive, tender and sympathetic

feelings, he may then find additional aid in the intensification of emotion, and in the various shadings which it requires, from a knowledge of the mechanism and movements of such vocal organs, as may be more immediately employed in giving color or intensity to emotional expression. Is it not a great work to *read*, to *speak*, or to *sing* well?

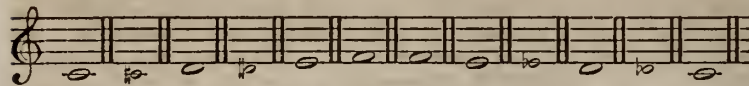
**UNIVERSAL CHORUS.**—The writer can hardly, in justice to himself, close these brief and imperfect remarks on vocal culture, without affixing his insignia in the form of a few words on universal chorus, or congregational singing as an act of public worship. If what has been said in this article is an approximation to the truth, it is obvious that the great song of the people can never be reached through any attempt at artistic culture. Its true value, therefore, must rest upon other considerations than those arising out of any considerable attainments in theoretic, or artistic music. Happily, the true end of the song service of worship depends not upon any attraction which music in itself may present as the result of science or skill; so far from it, that a display of either in church, is most certain to attract attention to itself, or to music in itself considered, thus drawing away the mind from Him to whom alone all religious worship is due, and substituting the means for the end, the external for the internal, the form for the reality. This is not the place to discuss the merits or demerits of plain congregational singing, or that of a more cultivated choir performance. Each, for certain purposes and under proper circumstances, has its excellences. The latter should receive the culture which is due to music as the "highest of the fine arts,"\* and the former, after its humble manner, should unite the hearts and the voices of all such as seek, not for musical gratification, but for religious edification, in the psalmody of public worship. When the true office and value of congregational singing shall be universally appreciated as being in connection with the words, a professed act of worship, or when all the people shall stand up and join in the song with *heart* and *voice* as one man, when no one in the assembly shall be left to criticise and find fault, but every one shall participate, worshiping in spirit and in truth, then will the claims and the practicability of the universal Hallelujah be acknowledged, and the House of the Lord will resound with songs of adoration and praise,

\* See an essay on "The Origin and Function of Music," by Herbert Spencer.



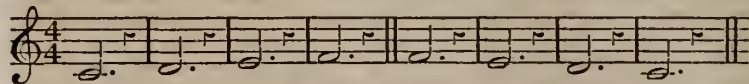
## LESSONS ILLUSTRATIVE OF THE DIFFERENT REGISTERS, ETC.

1.—*For the study of the Chest Register, women's voices.*—Commence with the tone, the pitch of which is most easy to the pupil. Let each tone be taken separately by a slight stroke of the glottis. The vowel *ä*, or the syllable *scä*, or any other vowel, or monosyllable, by which the truthfulness of the register may be taken. The chromatic series, as indicated by the small notes, may be omitted at first, if preferred. No regular time-movement need to be observed in this exercise, its object being merely to bring out the chest tones.

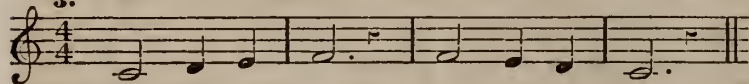


Tones lower in pitch may also be employed.

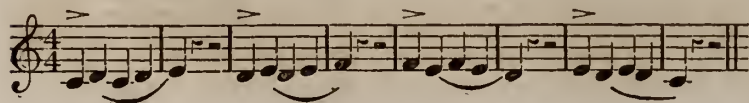
2.—Let the lessons 2, 3 and 4 be sung, first in C, as written, afterwards in D $\flat$ , also in B and in B $\flat$ . Time to be observed.



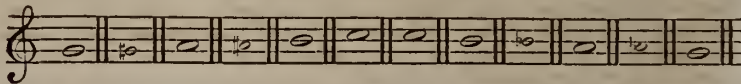
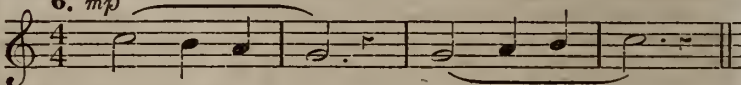
3.



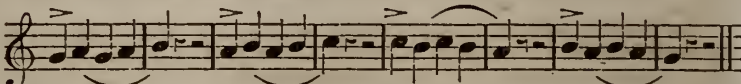
4.—The first tone in each phrase to be taken by a slight stroke of the glottis; the remainder by a gentle pressure of the diaphragm, the pharynx sympathizing in the action. See *Martellata*.



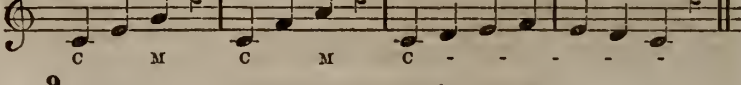
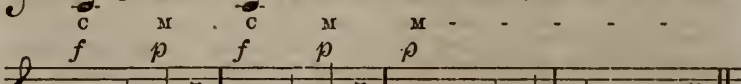
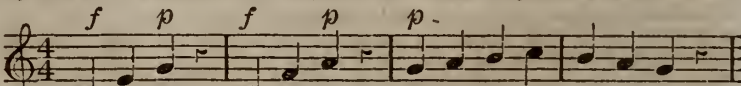
5.—*For the study of the Medium Register.*—Each tone to be taken separately by a slight stroke of the glottis, and to such vowel or syllable as may be found best adapted to the student.

6. *mp*

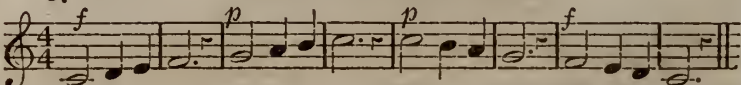
7.—See directions at Lesson 4.



8.—*Passing from Chest to Medium.*—Carefully observe the dynamic marks. By solfa or vocalization. The Registers are indicated by initials below the staff.



9.



CHEST.

MED.

MED.

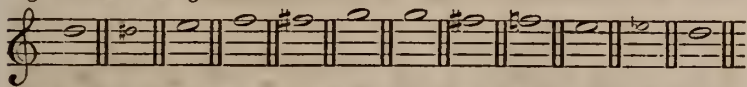
CHEST.



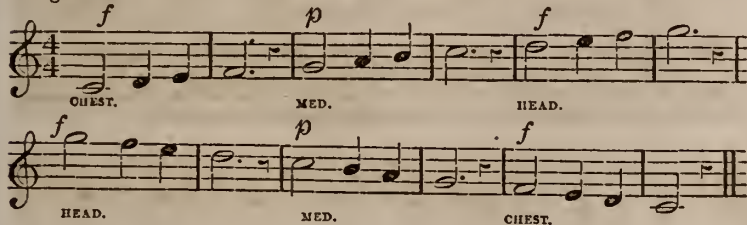
**10.**—Medium voice carried down within the ordinary compass of the Chest Register.



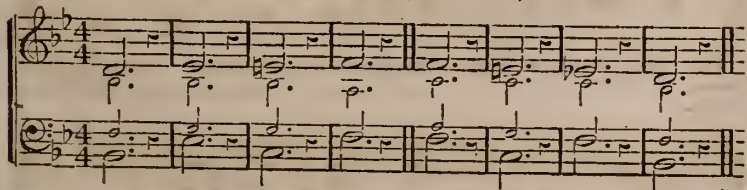
**11.**—For the Head Register.—Each tone to be taken separately, and by a slight stroke of the glottis.



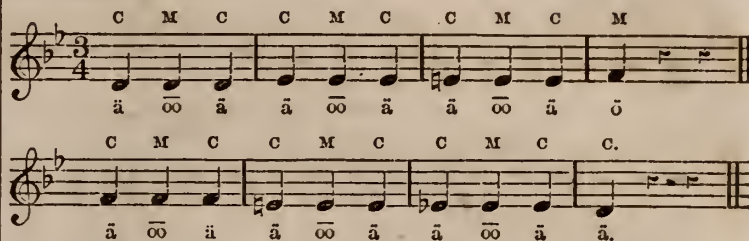
**12.**—The three registers contrasted.—Let each be kept distinct and clearly brought out.



**13.**—Let this lesson be sung in the Chest Register *Forté*, to the vowel *ā*; afterwards let it be sung in the Medium Register *Piano*, to the vowel *ō*.



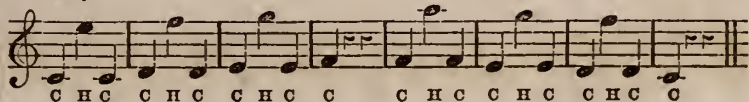
**14.**—Chest and Medium Registers interchanged.—The same accompaniment as at Lesson 13.



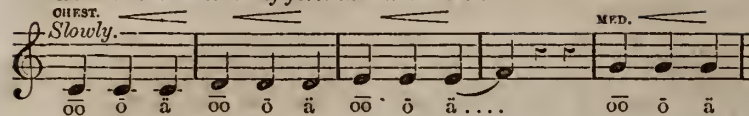
**15.**—For the different Registers. Registers indicated by their initial letters.



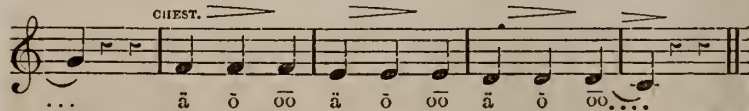
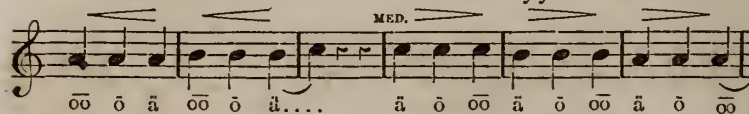
**16.**



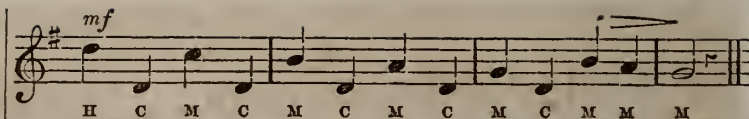
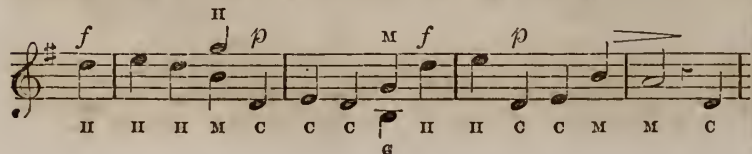
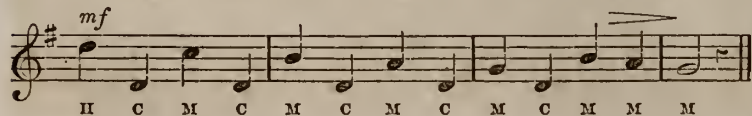
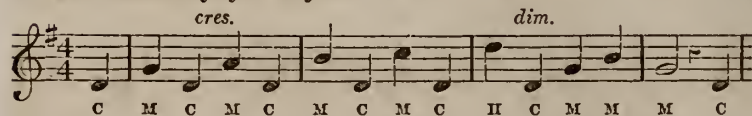
**17.—For an increase of force in each measure.**



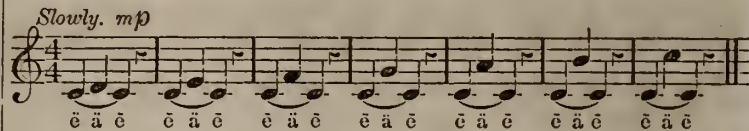
*For a decrease of force in each measure.*



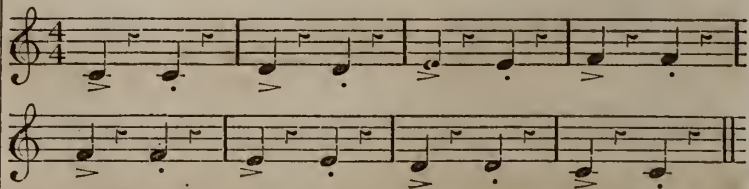
**18.—Interchanging the Registers.**



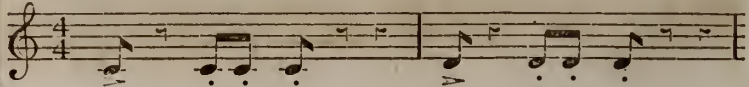
**19.—Exercise of the Chest and Medium Register.**—Be careful not to pronounce yä for ä, Open the mouth quickly, by letting the under jaw fall for the vowel ä, but be careful to preserve a smooth and gentle expression.

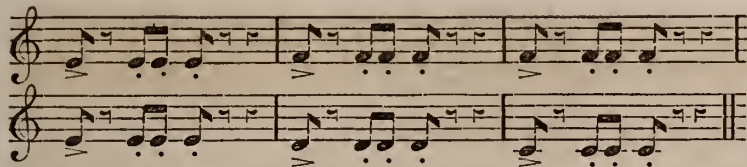


**20.—Exercise for the stroke of the glottis and martellata, Chest Register.**—For the first tone in each measure the syllable seä may be used, and for the second, ä; or the vowel ä may be used for both. The action of the diaphragm should be felt in the production of the second tone in each measure.

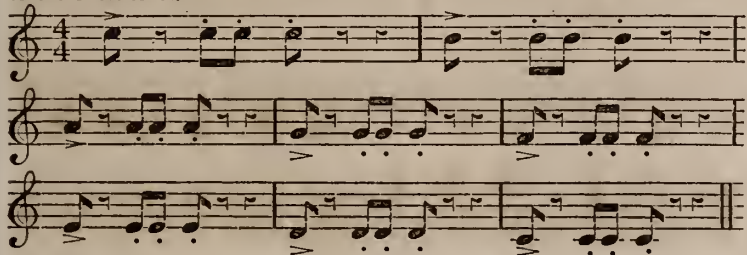


**21.—Exercise for the stroke of the glottis and martellata. Chest Register.**—Lessons 20 and 21 may be used at an interval of a fifth higher for the Medium Register.

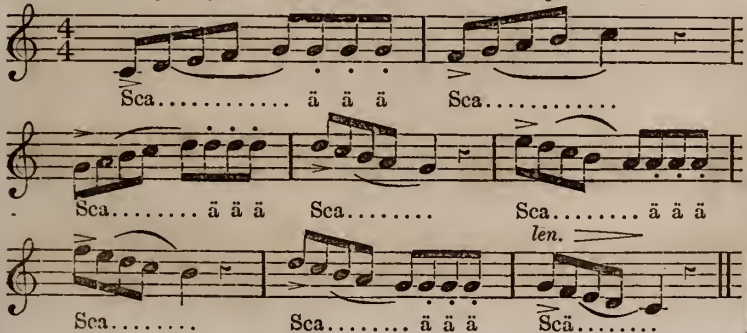




**22.**—*For the Medium Register.*—Bringing it down into the usual compass of the Chest tones.

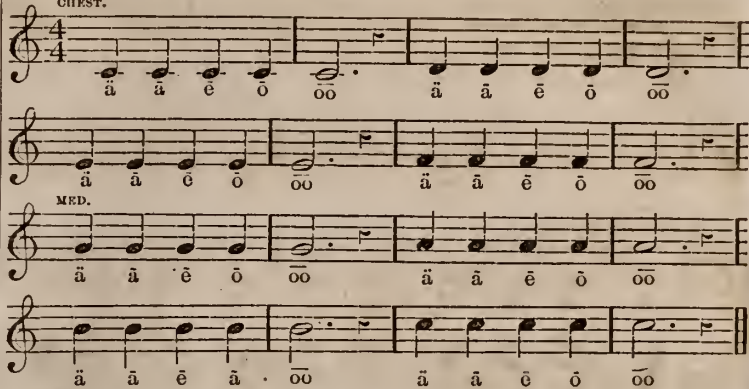


**23.—Stroke of the glottis and martellata. The three Registers.**

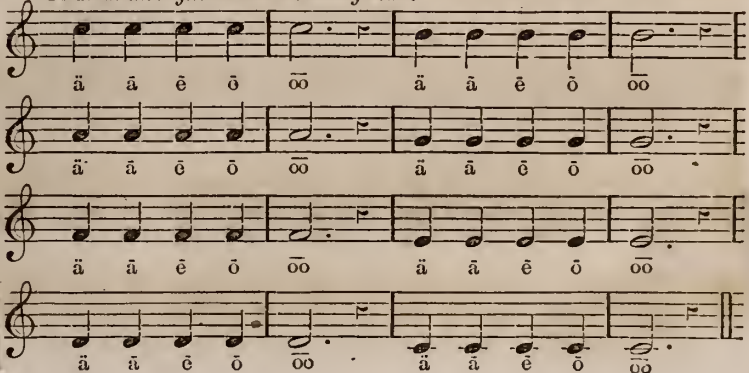


24.—*Repetition of the same tone to the principal vowels.*—Slowly at first, and afterwards in quicker movement.

QUEST.



*Medium throughout the descending scale.*

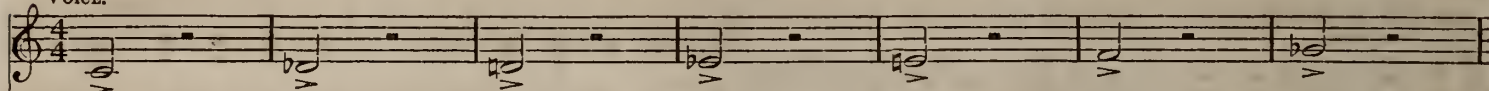




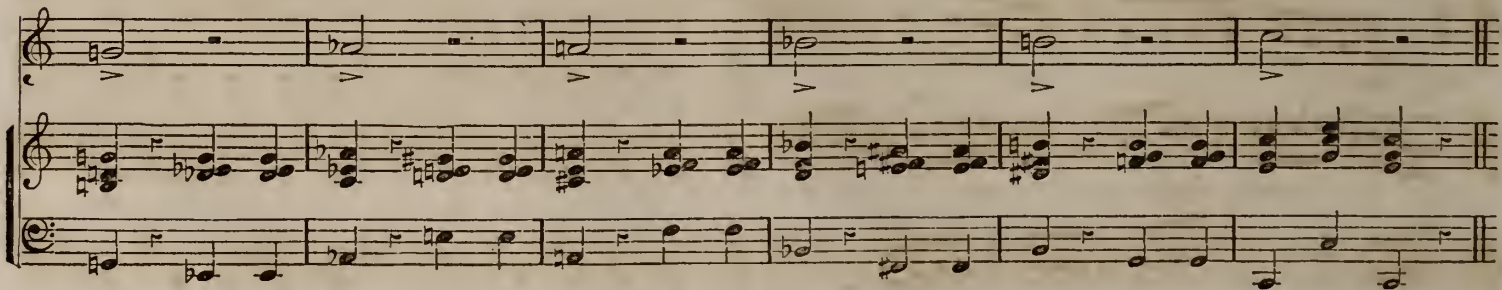
THE FOLLOWING EXERCISES (mostly from Panseron) are designed principally for the attainment of flexibility of the vocal organs, or for rapidity or agility, and neatness of execution. They should be practiced with much care and diligence, at first slowly, giving to each tone its just duration, intonation and force, not neglecting quality. Afterwards let the time be accelerated to any degree of quickness consistent with a clear and truthful delivery of the voice. The Student, who is already acquainted with the elements of music, or who can read music with tolerable facility, may with propriety commence the thorough study of singing in the use of these lessons.

25.—*Emission of the voice.*—Each tone to be given by a careful stroke of the glottis to the vowel *ä*, or syllable *scä*.

VOICE.



ACCOMPANIMENT.



THE FOLLOWING EXERCISES may be sung by vocalizing or by solfa. They should be sung, not only in the key of C, but in all such other keys in which they come within the easy compass of the voice, as D $\flat$ , D, E $\flat$ , F, F $\sharp$ , G, A $\flat$ ; also at a lower pitch, as B, B $\flat$ , A, being careful, however, never to force the voice too high or too low. Attack the first tone by a gentle stroke of the glottis as indicated by >. Omit the small notes in the second measure at first, observing the rests: afterwards sing the lesson throughout. Sing slowly at first, and afterwards quicken the movement.

26. *f* *m* *p*

27. *f* *m* *p*

28. *f* *m* *p*

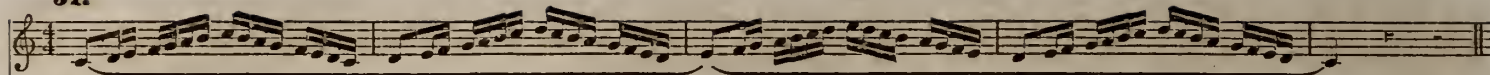
29. *f* *m* *p*

30. *f* *m* *p*

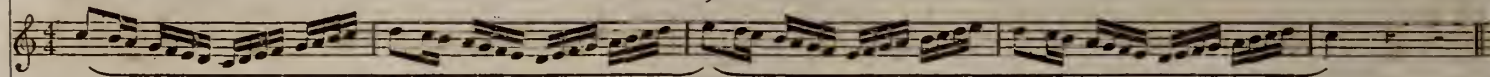
Accompaniment for 26, 27, 28, 29, 30.

*f* *m* *p*

31.



32.

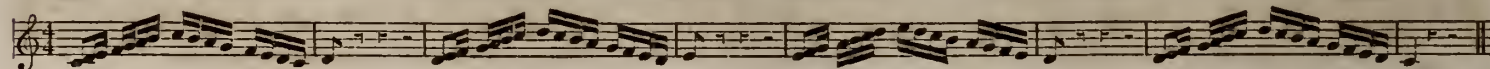


ACCOMPANIMENT to 31 and 32 May be played as written, or an octave higher.

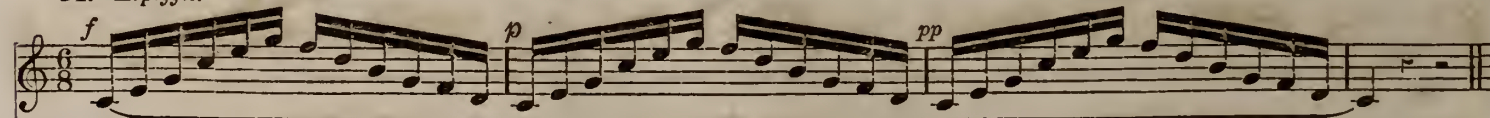


Exercises 31 and 32 should first be sung as in the following example (33), afterwards as written. This same manner of first separating a lesson into smaller portions may be well adopted in other similar exercises.

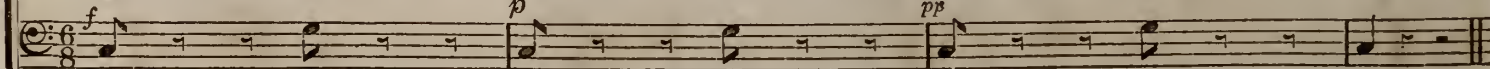
33.



34.—Arpeggio.

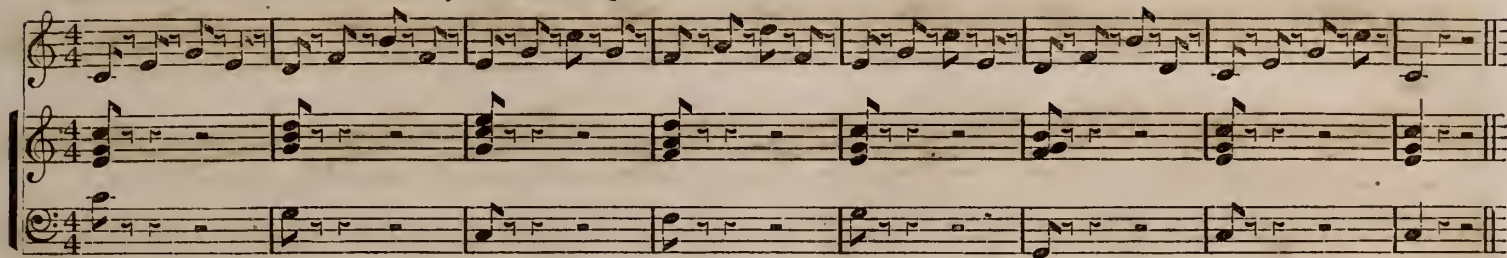


ACCOMP.





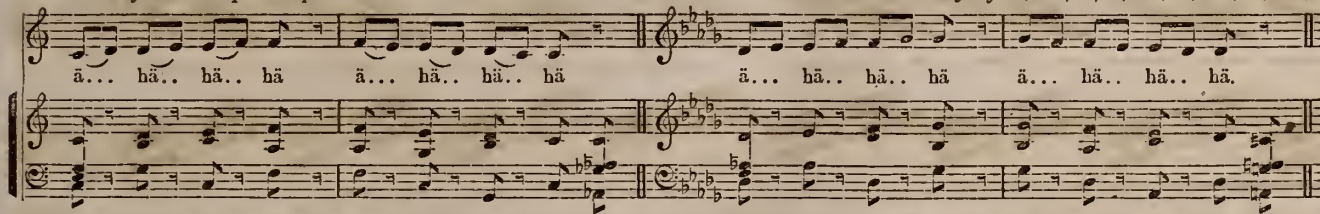
35.—*Staccato*.—Each tone to be taken by a stroke of the glottis.



36.—*Repetition of the same tone to the same vowel*.—"The method of executing these passages," says Garcia, "consists in a slight expiration of the air, given before the repetition of each note (tone.)" This expiration proceeds from the glottis, which allows a very small portion of insonorous air to escape between the two unisonous tones. The letter *h* is used to indicate the insonorous air, or the very slight aspirate which precedes the repeated tone. The student should be careful not to make but a trifle more of the *h* than a sign.

*Tones of the same pitch repeated.*

*To be continued in the keys of D, E $\flat$ , E, F, F $\sharp$ , G, A $\flat$ , A, B $\flat$ , B, and C.*



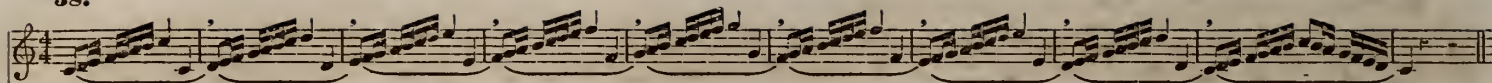
*To the Key of D, etc.*

The aspirate, represented by the letter *h* in 36 and 37, may be at first slightly observed, but should gradually be discontinued, and the sound *ā* only be heard

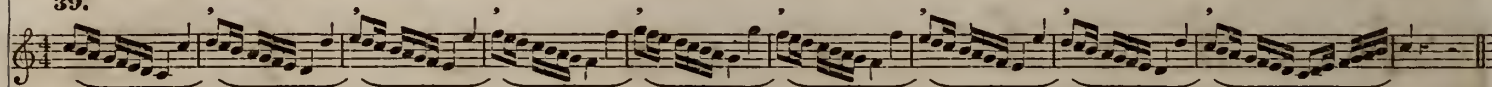
37.



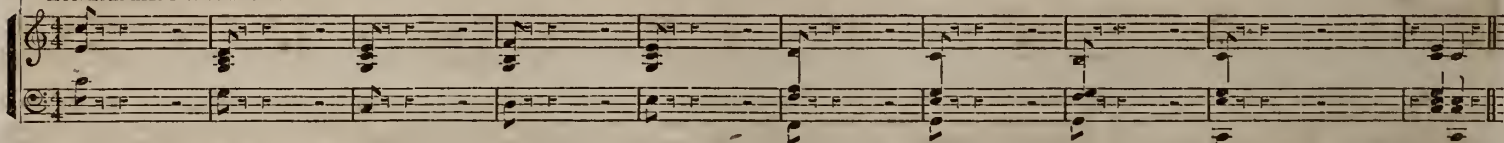
38.



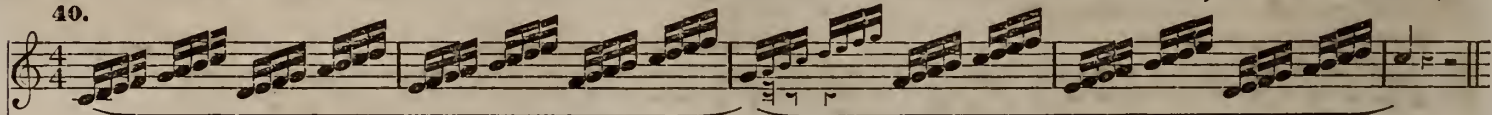
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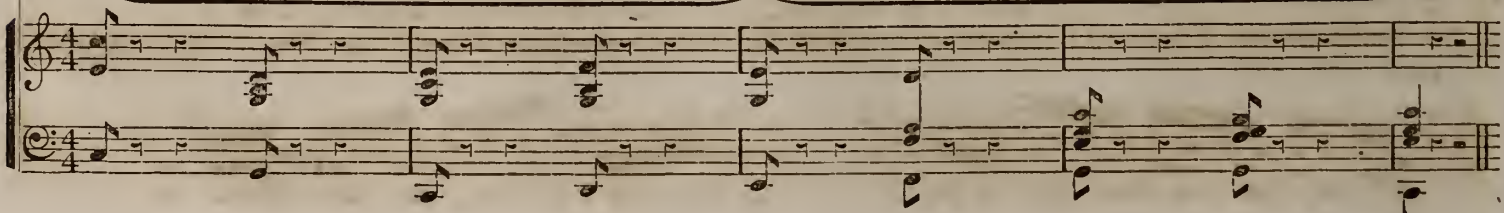
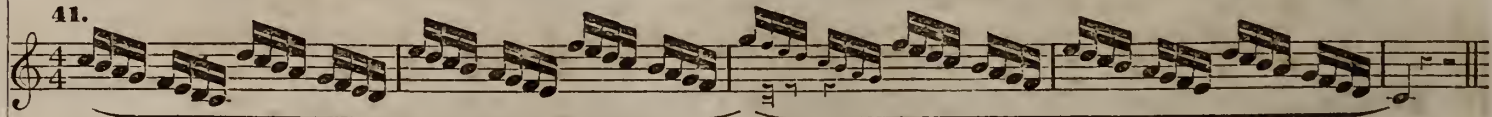
ACCOMPANIMENT to 33 and 39.



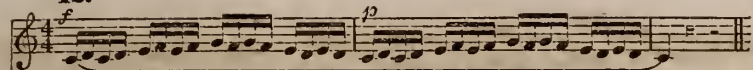
40.



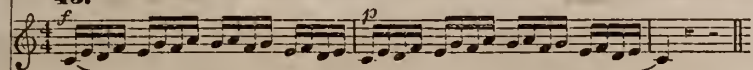
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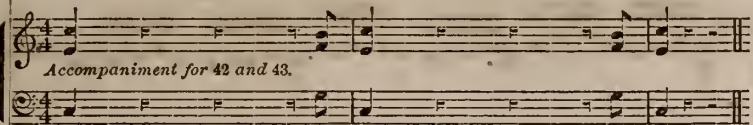
42.



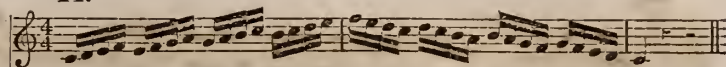
43.



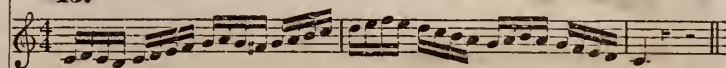
*Accompaniment for 42 and 43.*



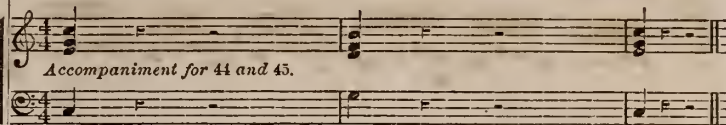
44.



45.



*Accompaniment for 44 and 45.*



46.



47.



*Accompaniment for 46 and 47.*

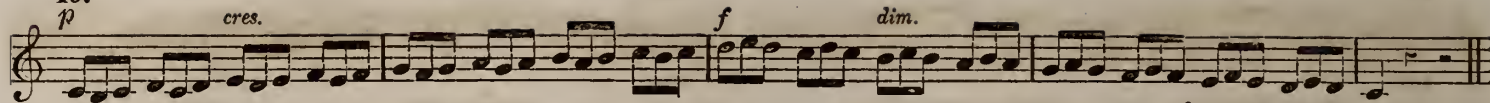


48.—Triplets. Sing also in other keys, as D $\flat$ , D, E $\flat$ , E, &c.





49.



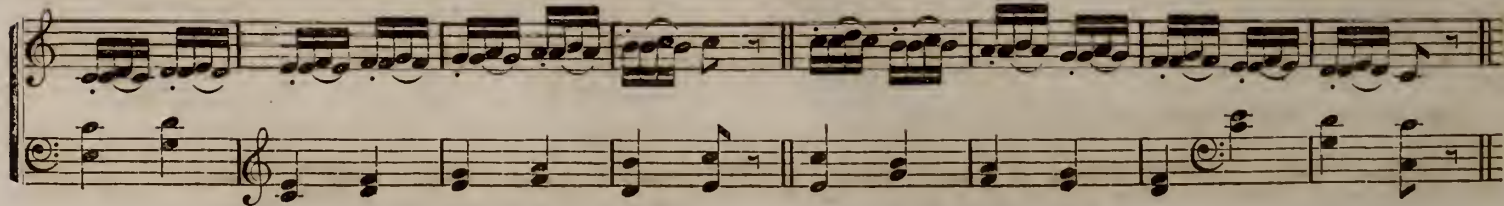
50.—Sing also in other keys.



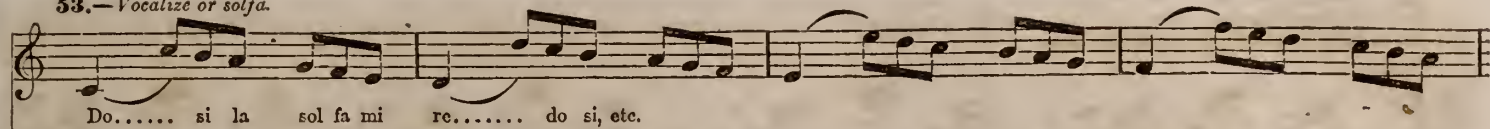
51.



52.



## 53.—Vocalize or solfa.



## 54.

54.

**55.—Grupetto or Turn.** The Grupetto or Turn consists of three tones, the first of which should be given with a moderate degree of *fz*, which will also affect the two tones following. The other tones should be sung softly. At first it should be sung quite slowly. There are also other forms of this embellishment. Let the exercise be repeated in different keys.

VOICE.

ACCOMPANIMENT.

**56.—Chromatic Scale.**

**57.**

*Bis.*

Do di re ri mi me re ra do.

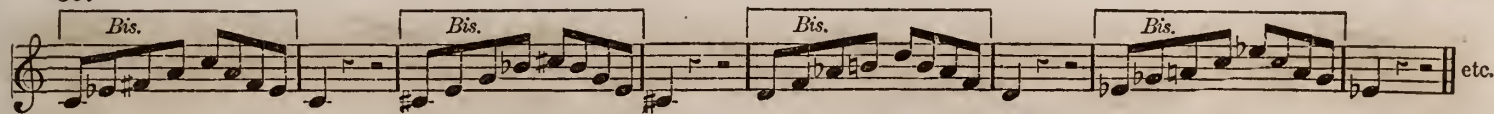
*Bis.*

Do di re ri mi fa fi sol la sol se fe mi me re ra do.

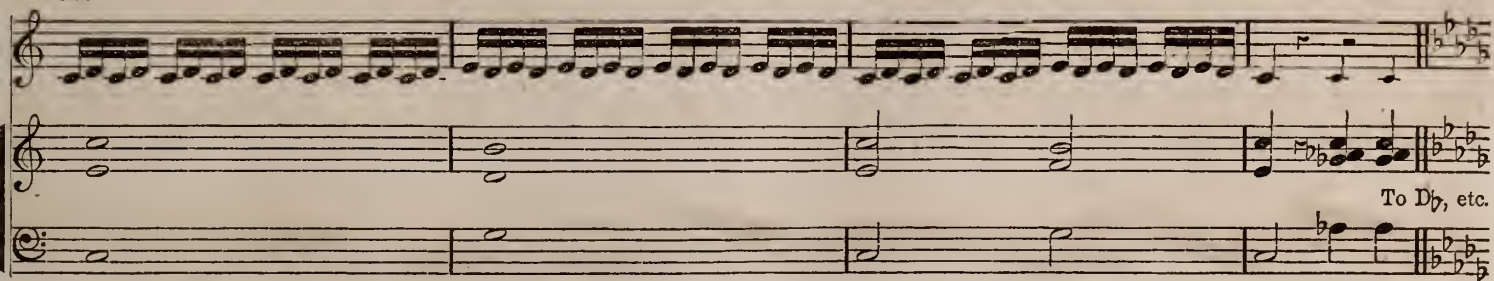
**58.—Chromatic Scale.**



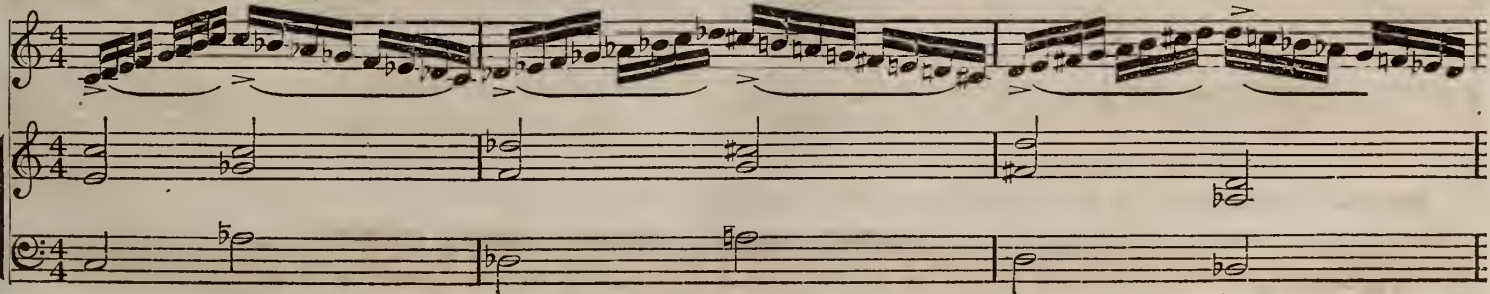
59.



60.



**61.**—In this exercise the relation of the last tone in the ascending Scale, in each measure, is suddenly changed from *eight* to *seven*; thus, in the first measure, *eight* of the ascending Scale in the key of C, is changed in descending to *seven* in the key of D♭, etc.



62.—Exercise preparatory to the thrill or shake.—Practise also in other keys, as D $\flat$ , D, E $\flat$ , E, F, F $\sharp$ , &c.

To D $\flat$ , etc.

## 63.—Cadence varied.

PANSERON.

11 variations of a cadence in G major, 4/4 time. The notation is on a single staff. Variation 1 is a simple half-note G4 and half-note F#4. Variations 2-11 show increasingly complex rhythmic patterns, including eighth and sixteenth notes, and various rests, all ending on a half-note G4 and half-note F#4.

8 variations of a cadence in G major, 4/4 time. The notation is on a single staff. Variations 12-19 show increasingly complex rhythmic patterns, including eighth and sixteenth notes, and various rests, all ending on a half-note G4 and half-note F#4.

*This Accompaniment for each of the foregoing Variations:*

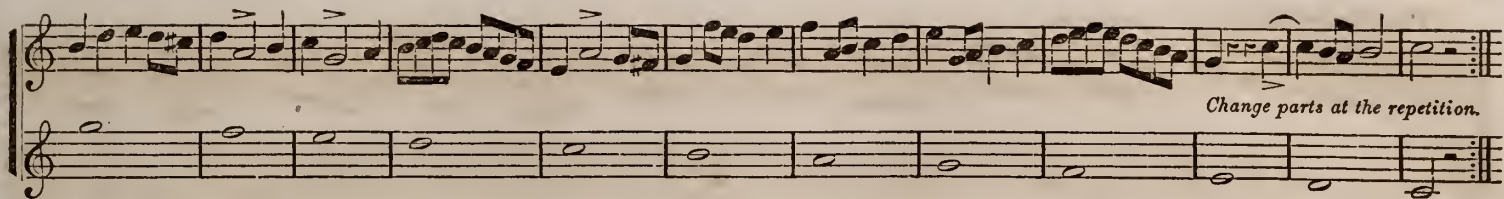
Accompaniment for each of the foregoing variations, in G major, 4/4 time. The notation is on a grand staff (treble and bass clefs). The right hand plays a simple half-note G4 and half-note F#4, while the left hand plays a simple half-note G3 and half-note F#3.



THE FEW FOLLOWING EXERCISES are designed as an aid to the ready interpretation of musical characters, or reading music; and especially as leading to a practical knowledge of a figural or fugata relation of different voices in part-singing. More liberty, or freedom of movement, will be found in them than in ordinary plain counterpoint, while they are protected by an observance of the laws of harmony from the anarchy of false and offensive progression. They are also adapted to general improvement in musical knowledge and taste, and also to afford a present musical delight, which they will surely do wherever they are appreciatively and analytically sung.

64.—Scale with figurative accompaniment.

65.—Scale. Solfeggio. Scale with figurative accompaniment.

66.—*Allegro. Fugata.*

This block contains the second system of the musical score, also consisting of two staves. The key signature changes to one flat (B-flat), and the time signature is 2/4. The music is a fugue, with the top staff introducing a new melodic theme and the bottom staff providing a counter-melody. The system ends with a double bar line and two first and second endings, marked with '1' and '2' above the notes.

## 67.—Scale with figurative accompaniment.

## 68.—Scale with Syncopation.

sol do .... re si la do sol la re.... sol re.... scl do.... re si la do



## 69.—Scale in A and in E, with Syncopation.

do la, etc. CLOSE.

do re, etc.

si do re, etc. D. C.

do re, etc. la si do.... si sol fa mi re.

Detailed description: This exercise consists of two systems of two staves each. The first system is in A major (three sharps) and 4/4 time. The top staff contains a scale starting on D4, with syncopation indicated by a 'V' over the notes. The bottom staff contains a scale starting on D3. The second system is in E major (four sharps) and 4/4 time. The top staff contains a scale starting on E4, with syncopation indicated by a 'V' over the notes. The bottom staff contains a scale starting on E3. The exercise concludes with the instruction 'CLOSE.' and 'D. C.' (Da Capo).

## 70.—Scale in A, with figurative accompaniment.

Detailed description: This exercise consists of two systems of two staves each. The first system is in A major (three sharps) and 2/4 time. The top staff contains a scale starting on D4, with a figurative accompaniment of eighth notes. The bottom staff contains a scale starting on D3, with a figurative accompaniment of eighth notes. The second system is in A major (three sharps) and 2/4 time. The top staff contains a scale starting on E4, with a figurative accompaniment of eighth notes. The bottom staff contains a scale starting on E3, with a figurative accompaniment of eighth notes. The exercise concludes with the instruction '1 2' indicating a repeat or a second ending.

71.—*Allegro. Volata.*

Change parts at repetition.

1 2

This musical score is for exercise 71, titled 'Allegro. Volata.' It is written for two staves in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The music features a series of eighth-note patterns, often beamed together in groups of four or six, creating a rapid, 'volata' (flown) effect. The first staff begins with a series of eighth-note runs, while the second staff provides a complementary part. The piece concludes with a double bar line and two endings, labeled '1' and '2', which are indicated by the instruction 'Change parts at repetition.'.

72.—*Moderato. Canon.*

HASSE.

1 2

This musical score is for exercise 72, titled 'Moderato. Canon.' by Hasse. It is written for two staves in treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The music is a canon, featuring a single melodic line that is repeated in the second part. The first staff begins with a series of eighth-note patterns, while the second staff provides a complementary part. The piece concludes with a double bar line and two endings, labeled '1' and '2', which are indicated by the instruction 'Change parts at repetition.'.

73.—*Allegro. Fugata.*

Musical score for exercise 73, *Allegro. Fugata*, in B-flat major, 2/2 time. The score consists of two systems of two staves each. The first system shows a vocal line with a melodic phrase and a piano accompaniment. The second system continues the piece with similar melodic and harmonic development.

74.—*Legato Vocalize or Solfa.*

Musical score for exercise 74, *Legato Vocalize or Solfa*, in B-flat major, 4/4 time. The score consists of two systems of two staves each. The first system shows a vocal line with a melodic phrase and a piano accompaniment. The second system continues the piece with similar melodic and harmonic development. The score includes vocalizations "Ah" and "ah" and a "Change parts at repetition" instruction.

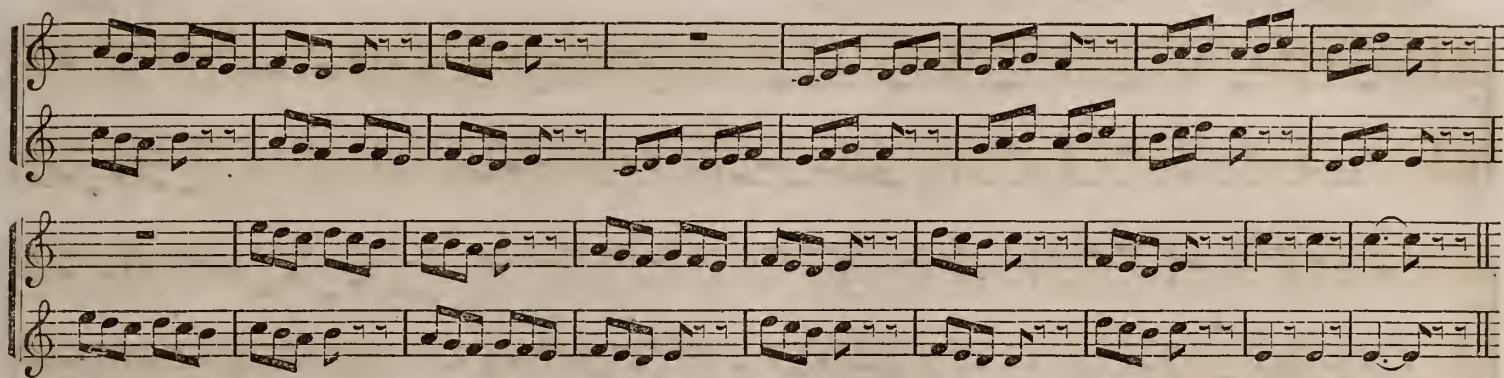


## 75.—Moderato.—Fugata.

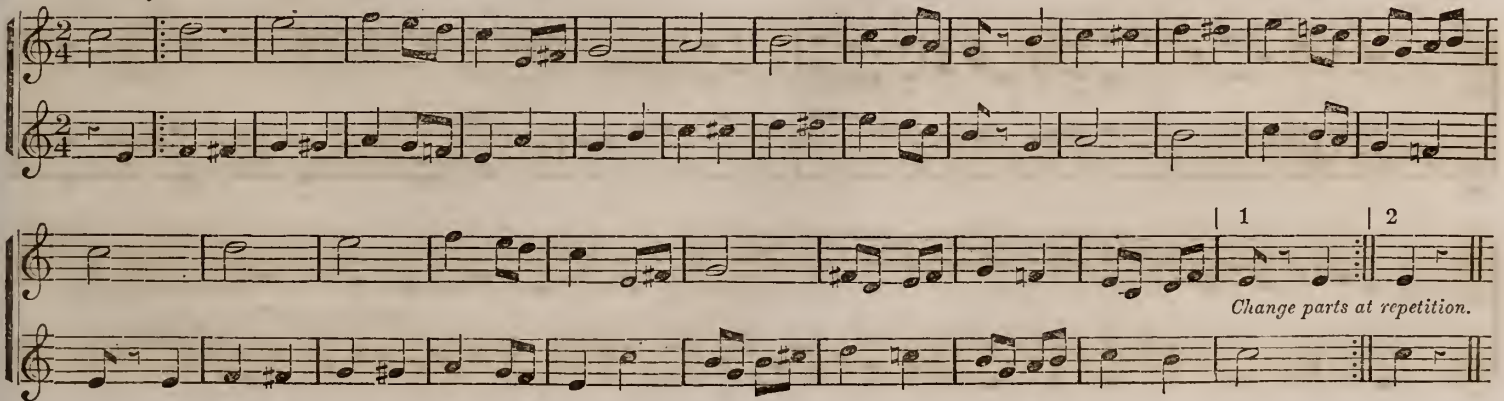
Exercise 75 is a Moderato Fugata in G major, 4/4 time. It consists of three systems of two staves each. The first system begins with a treble and bass staff in G major (one sharp) and 4/4 time. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment. The second system continues the piece. The third system includes first and second endings, marked with '1' and '2' above the staves, and a piano (*p*) dynamic marking.

## 76.—Triplets.

Exercise 76 is a piece titled Triplets in G major, 2/4 time. It consists of two systems of two staves each. The first system begins with a treble and bass staff in G major (one sharp) and 2/4 time. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment. The second system continues the piece, featuring triplet rhythms.



77.—*Solfa.*



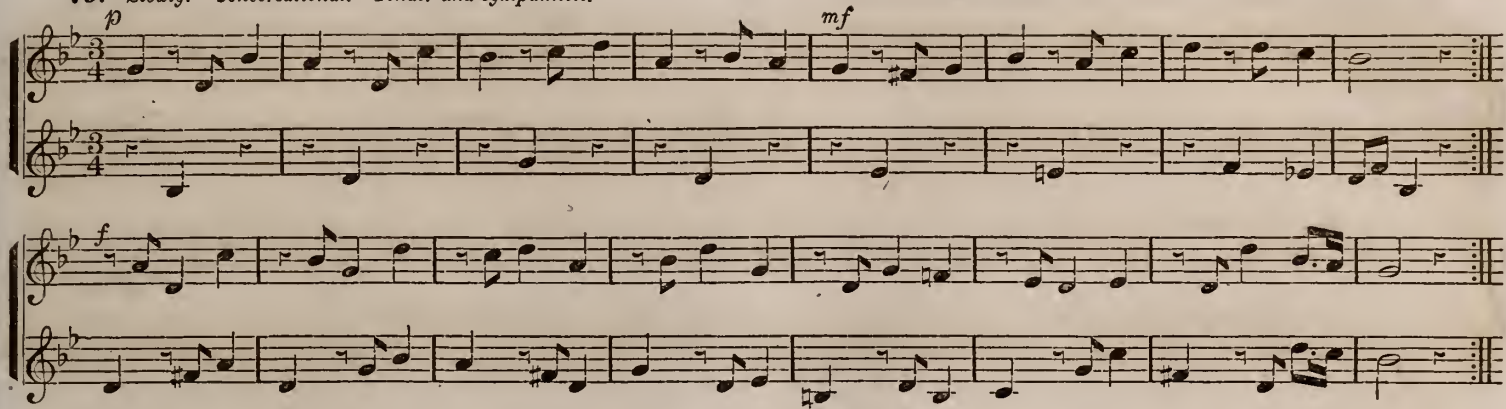
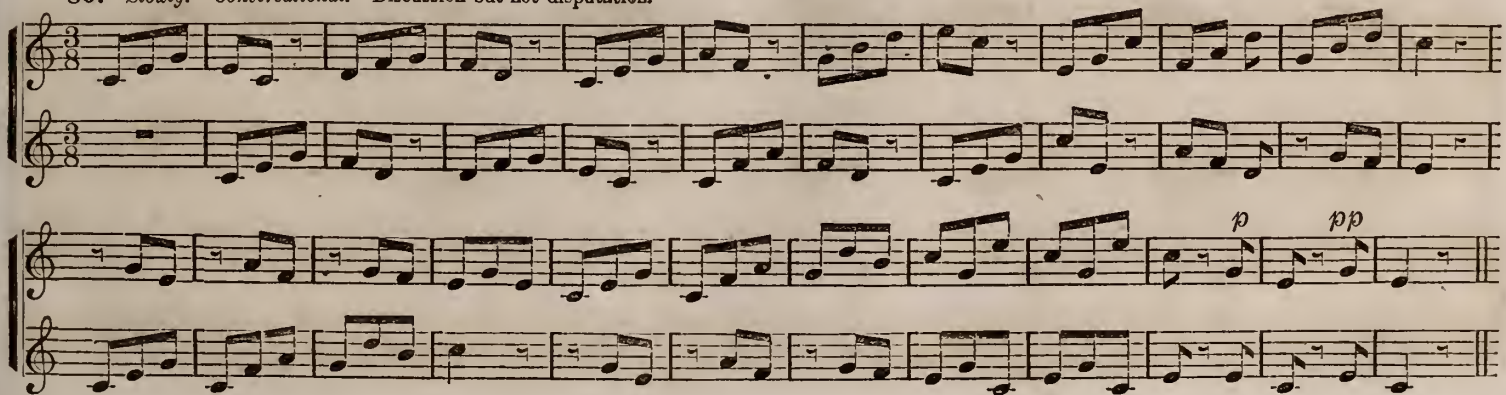
*Change parts at repetition.*

78.—*Allegro. Fugata.* The three parts should be of equal strength.

W. FISCHER.

The musical score is written for three parts, each on a grand staff (treble and bass clef). The time signature is 4/4. The key signature has one sharp (F#). The score is marked *f* (forte) throughout. The first part (top staff) begins with a treble clef and a key signature of one sharp. The second part (middle staff) begins with a bass clef and a key signature of one sharp. The third part (bottom staff) begins with a treble clef and a key signature of one sharp. The score is divided into three systems. The first system contains the first two staves. The second system contains the third and fourth staves. The third system contains the fifth and sixth staves. The score ends with a double bar line. The text "f Second Part." is written above the fifth staff.



79.—*Slowly. Conversational. Tender and sympathetic.*80.—*Slowly. Conversational.—Discussion but not disputation.*

81.—Canon. *B Minor. Conversational, tender and affectionate.*

Two systems of musical notation for a canon in B minor. Each system consists of two staves. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written in a conversational, tender, and affectionate style. The second system continues the piece, ending with a double bar line.

## 82.—Arpeggio.

Two systems of musical notation. The first system, labeled '82.—Arpeggio.', consists of a single staff with a treble clef, a key signature of two sharps, and a 4/4 time signature. It features a series of arpeggiated chords. The second system, labeled '83.', consists of two staves. The top staff continues the arpeggiated melody, and the bottom staff provides an accompaniment. The bottom staff is labeled 'Accomp. for 82 and 83'.

## 81.—Solfeggio.

81.—Solfeggio.

The musical score is written for two staves, Treble and Bass Clef, in 4/4 time. The key signature is two sharps (F# and C#). The piece is marked with various dynamics and articulations:

- First System:** Treble staff has a series of eighth-note chords. Bass staff has a series of eighth-note chords.
- Second System:** Treble staff has a series of eighth-note chords. Bass staff has a series of eighth-note chords. Dynamics: *cres.* (crescendo), *mp* (mezzo-piano), *mf* (mezzo-forte).
- Third System:** Treble staff has a series of eighth-note chords. Bass staff has a series of eighth-note chords. Dynamics: *f* (forte), *f* (forte).
- Fourth System:** Treble staff has a series of eighth-note chords. Bass staff has a series of eighth-note chords. Dynamics: *f* (forte), *f* (forte).

The piece concludes with a final cadence in the Treble staff.



85.—*Allegro. Solfeggio.*

GEO. JAS. WEBB.

This musical score is for a piece titled "85.—Allegro. Solfeggio." by Geo. Jas. Webb. It is written for two staves, likely piano and violin or flute, in the key of D major (one sharp) and 2/4 time. The score consists of five systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is characterized by rapid sixteenth-note passages, often beamed together in groups of four or eight. The melody is primarily in the upper register of the staves. The piece concludes with a double bar line at the end of the fifth system.

# THE SONG-GARDEN.

HYMN. "Praise the Lord, whose word created."

GURRLICH.

1. Praise the Lord, whose word cre - at - ed, And whose glo - ries dai - ly shine; Him, who clothes the world in beau - ty,  
And whose good - ness is di - vine. Praise the Lord, whose word cre - at - ed, And whose glo - ries - dai - ly shine.

2. Praise the Lord, with joy and gladness,  
Let our music grateful flow,  
Let our acts of love and kindness  
All our paths with mercy strew.  
Praise the Lord, whose word created,  
And whose glories daily shine.

3. Praise the Lord, whose word created,  
And whose goodness still sustains;  
And, when life's short day is ended,  
Praise in everlasting strains.  
Praise the Lord, whose word created,  
And whose glories daily shine.

*Allegro Assai.*

1. Come, let us roam the green-wood, Where na-ture's min-strels sing, .....

..... The mel-o-dies they war-ble, Make hill and val-ley ring; The mel-o-dies they war-ble, ....

na-ture's minstrels sing, The

..... Make hill and val-ley ring, ..... Make hill and val-ley

mel-o-dies they war-ble, ..... Make hill and val-ley ring,



# THE WOOD MINSTRELS. (CONCLUDED.)

67

ring,.... Make ev - 'ry hill and val - ley ring,

Musical notation for the first system, featuring a treble and bass staff. The melody is in G major (one sharp) and 4/4 time. Dynamics include *p* (piano) and *f* (forte). The lyrics are: ring,.... Make ev - 'ry hill and val - ley ring, Make hill and val - ley ring....

Make ev - 'ry hill and val - ley ring, The mel - o - - dies they

Musical notation for the second system. Dynamics include *p* (piano) and *pp* (pianissimo). The lyrics are: .... Make hill and val - ley ring, The mel - o - dies they war - ble, The mel - o - dies they

war - - - ble, Make hill and val - ley ring.

Musical notation for the third system, concluding the piece. The lyrics are: war - ble, Make ev - 'ry hill and val - ley ring.

2.

And were we free from evil,  
And innocent as you,  
Our songs might be as joyful,  
As happy and as true,  
As happy, *happy*, and as true.

*Andantino.**cres.**mp*

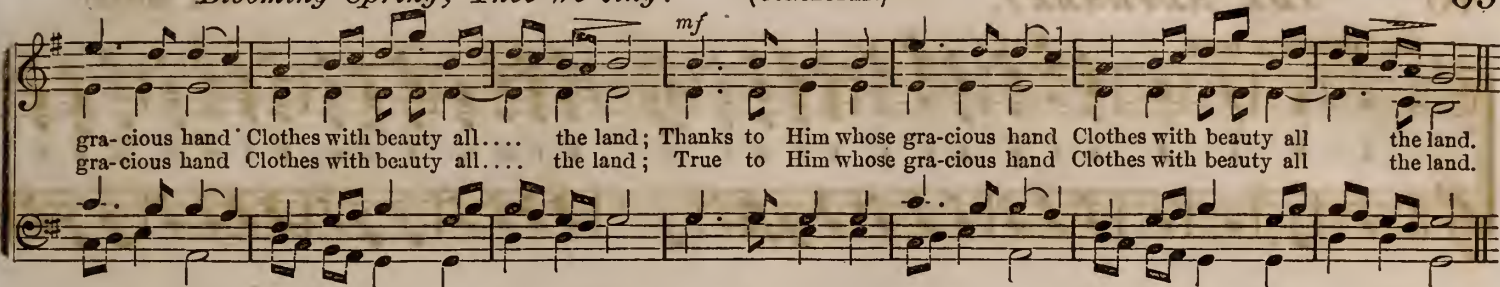
1. Bloom - ing Spring, Thee we sing, Fair - est sea - son earth can bring! Bloom - ing Spring, Thee we sing,  
 2. Dear and deep, Love we keep, In the hearts whence prais - es leap; Dear and deep, Love we keep,

*cres.* Fair - est sea - son earth can bring! *mf* Flowers to ev - ery vale are com - ing, Herds on gras - sy hills are roam - ing,  
 In the hearts whence prais - es leap; While each grate - ful soul re - joic - es, Sweet - er far than fad - ing voic - es,

*cres.* Lambs on sun - ny mead - ows spring - - ing, *cres.* Birds on leaf - y branch - es sing - ing, Thanks to Him, whose  
 Let an hum - ble, true de - vo - - - tion, Wake sin - cere and deep e - mo - tion, True to Him, whose

*"Blooming Spring, Thee we sing."* (CONCLUDED.)

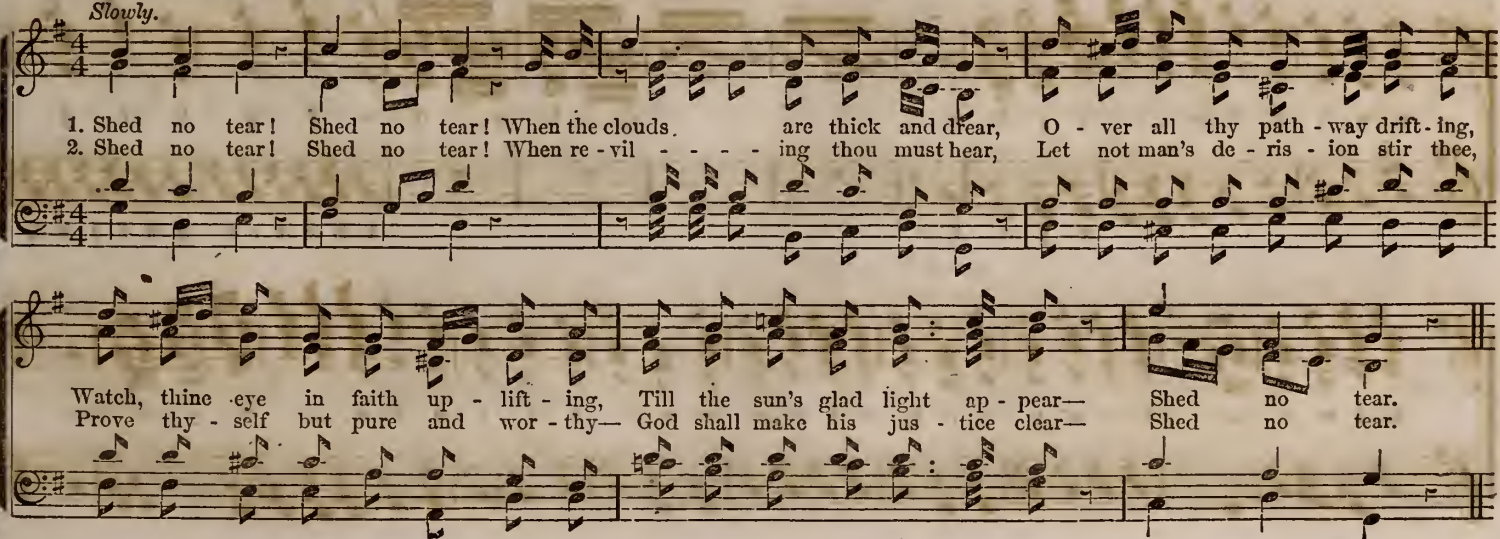
69



gra-cious hand Clothes with beauty all.... the land; Thanks to Him whose gra-cious hand Clothes with beauty all the land.  
gra-cious hand Clothes with beauty all.... the land; True to Him whose gra-cious hand Clothes with beauty all the land.

*"Shed no tear."*

*Slowly.*



1. Shed no tear! Shed no tear! When the clouds are thick and drear, O - ver all thy path - way drift - ing,  
2. Shed no tear! Shed no tear! When re - vil - ing thou must hear, Let not man's de - ris - ion stir thee,

Watch, thine eye in faith up - lift - ing, Till the sun's glad light ap - pear— Shed no tear.  
Prove thy - self but pure and wor - thy— God shall make his jus - tice clear— Shed no tear.



*Slow, Moderate or Quick.*

A b c d e f g h i j k l m n o, k l m n o p q k l m n o p q

r s t u v w..... x y & z. a.... b c... d e f g h i j

x y & z. a b c d e f g h i j k l,

k l m n o, k l m n o p q k l m n o p q r s t u v w..... x y & z.

# HOME, SWEET HOME.

71

*Slowly.*

*p*

*p*

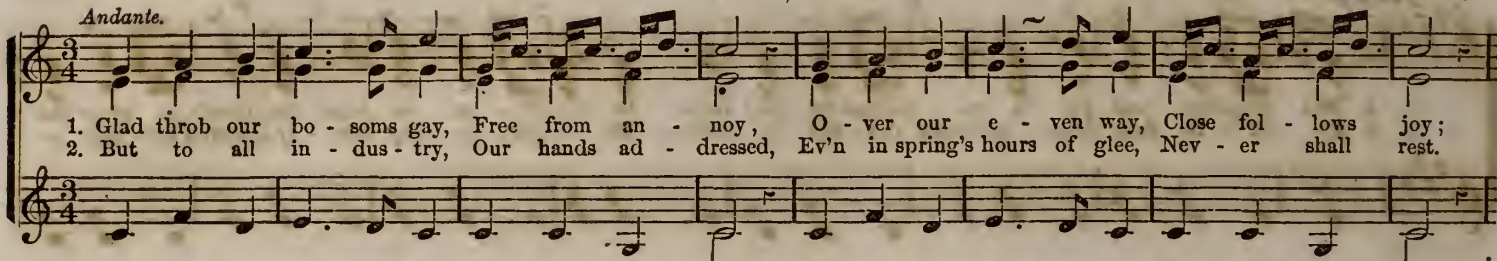
1. 'Mid pleasures and pal - a - ces though we may roam, Be it ev - er so hum - ble, there's no place like  
2. An ex - ile from home splen - dor daz - zles in vain, — Oh, ... giv me my low - ly thatch'd cot - tage a -

*mf*

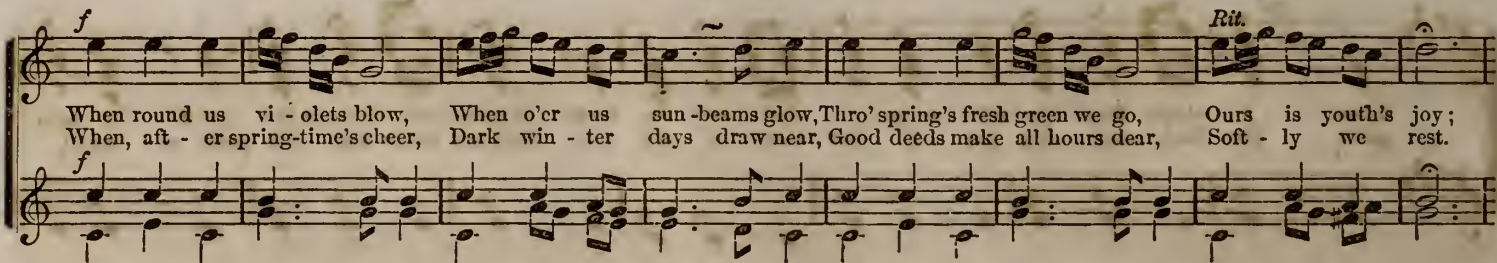
home! A charm from the skies seems to hal - low us there, Which, seek through the world, is ne'er  
gain; The birds sing - ing gay - ly that came at my call, Give me them with the peace of mind,

*ritard.*

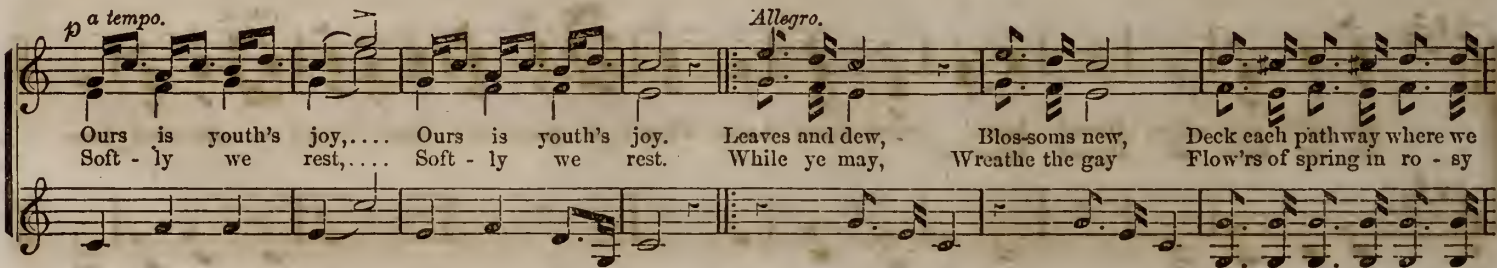
met with else - where. Home! home! sweet, sweet home, There's no place like home, there's no place like home.  
dear - er than all. Home! home! etc.

*Andante.*


1. Glad throb our bo - soms gay, Free from an - noy, O - ver our e - ven way, Close fol - lows joy;  
2. But to all in - dus - try, Our hands ad - dressed, Ev'n in spring's hours of glee, Nev - er shall rest.

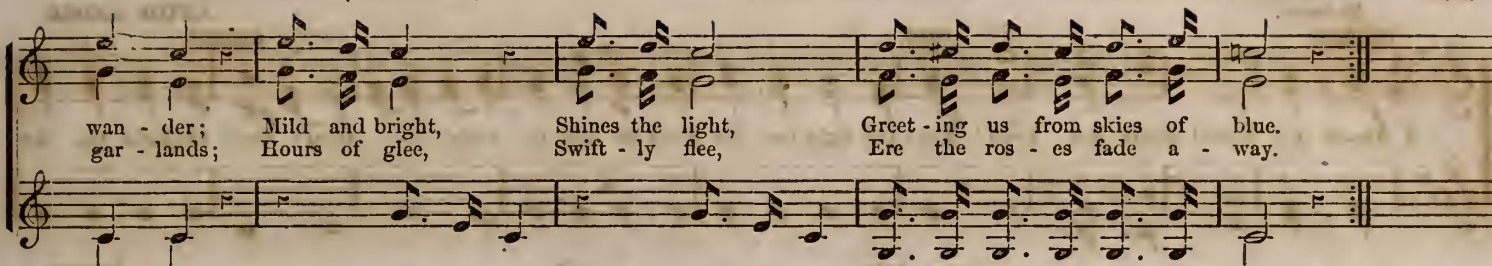


*f* When round us vi - olets blow, When o'er us sun-beams glow, Thro' spring's fresh green we go, Ours is youth's joy;  
*f* When, aft - er spring-time's cheer, Dark win - ter days draw near, Good deeds make all hours dear, Soft - ly we rest. *Rit.*



*p a tempo.* Ours is youth's joy,.... Ours is youth's joy. Leaves and dew, - Blossoms new, Deck each pathway where we  
Soft - ly we rest,.... Soft - ly we rest. While ye may, Wreathe the gay Flow'rs of spring in ro - sy



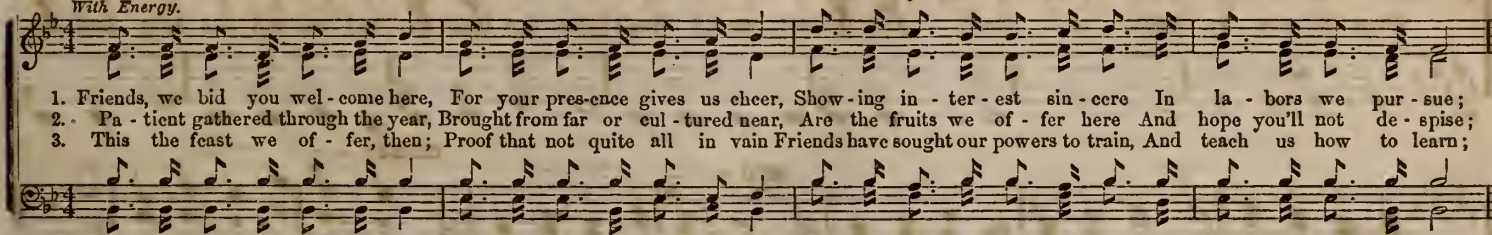


wan - der; Mild and bright, Shines the light, Greet - ing us from skies of blue.  
gar - lands; Hours of glee, Swift - ly flee, Ere the ros - es fade a - way.

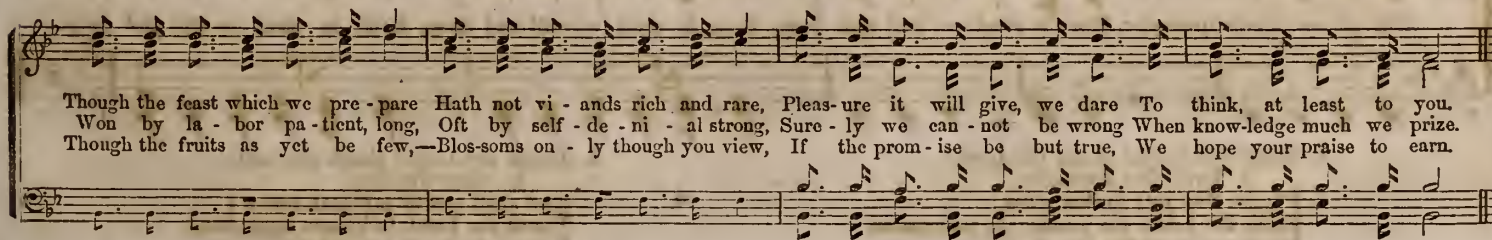
*"Welcome friends and kindred dear."*

*Close of the School Term or Year, Exhibition, or Examination.*

*With Energy.*



1. Friends, we bid you wel - come here, For your pres - ence gives us cheer, Show - ing in - ter - est sin - cere In la - bors we pur - sue;  
2. Pa - tient gathered through the year, Brought from far or cul - tured near, Are the fruits we of - fer here And hope you'll not de - spise;  
3. This the feast we of - fer, then; Proof that not quite all in vain Friends have sought our powers to train, And teach us how to learn;



Though the feast which we pre - pare Hath not vi - ands rich and rare, Pleas - ure it will give, we dare To think, at least to you.  
Won by la - bor pa - tient, long, Oft by self - de - ni - al strong, Sure - ly we can - not be wrong When know - ledge much we prize.  
Though the fruits as yet be few, —Blos - soms on - ly though you view, If the prom - ise be but true, We hope your praise to earn.

*Moderato.*

ANTON ANDRE.

CHORUS. SOLO. CHORUS.

1. Thank the Lord! thank the Lord! Eve's twi-light ten - der Woos the wea - ry world to sleep; Eve's twi-light ten - der

SOLO. CHORUS.

Woos the wea - ry world to... sleep, And the wide cre - a - tion's splen - dor Rests in shad - ow still and deep, And the

SOLO. CHORUS.

wide cre - a - tion's splen - dor, Rests in shad - ow still and deep, Rests in shad - ow still and deep, Rests in shad - ow still and deep.

2. Thank the Lord! thank the Lord!

At Eve's dew fountains,  
Fragile flow'rets fresher grow;  
From the fields, the woods, the mountains,  
Fresh and pure the airs do blow.

3. Thank the Lord! thank the Lord!

In every dwelling,  
Rest shall mortal strength renew:  
Thank the Lord, in hymns upswelling,  
For our joys and sorrows too.

*"Lift thine eyes."*

MEDELSSOHN. 75

*Andante.*

*sf* *p*

Lift thine eyes, O lift thine eyes to the mountains, whence com-eth, whence com-eth, whence com - eth help. Thy help to the mountains,

*p*

Thy help com - eth from the Lord, the Mak - er of hea - ven and earth.

*p*

com - eth, com - eth from the Lord,..... the Mak - - er of hea - ven and earth. He hath  
Thy help com - eth from the Lord, the Mak - - - er of hea - ven and earth. He hath

said, thy foot.... shall not be moved. Thy keep - er will nev - er slum - - ber, nev - er will, nev - er

*pp* *pp*

said, thy foot shall not be moved. Thy keep - er will nev - er slum - - ber,



*"Lift thine eyes."* (CONCLUDED.)

slum - - ber, nev - er slum - - - ber. *f* *p* *sf* *cres.*

nev - er will, nev - er slum - - - ber. Lift thine eyes, O lift thine eyes.. to the mountains, whence  
slum - ber, will nev - er slum - ber. O lift thine eyes to the mountains,

whence com - eth, *p* *sf* *p*

com - eth, whence com - eth, whence com - eth help, whence com - - eth, whence com - eth, whence com - eth help,  
whence.... com - eth,

*THE INVITATION. "Come on."*

NAGELI

*Slowly.* Come on, come all and a - non,

Come on, come all..... and a - non, The sun - beams of plea - sure be -  
Come on, come all..... and a - non,

A - way! To re - - -

- fore us have gone, By scenes of sweet joy are we drawn; A - way! To re - - -

A - way! To

- gions of day, No la - bor of pleasure in sor-row will stay, But hie,..... but hie to where all is bright May.

regions of day,

2. Bright joy  
That ne'er will alloy,  
And free from whatever our peace may annoy,  
Waits all our heart's powers to employ;  
Afar!  
In pleasure's light car,  
O hie to the regions where, bright as a star,  
There happiness nothing can mar.

3. We'll go,  
Where tempests that blow  
In dreary dismay through this valley of woe,  
No more we forever shall know;  
Good cheer,  
No more are we here,  
We fly from each scene that can start the sad tear  
To live where each day shall be clear.

*Allegretto.*

The first system of music consists of a treble and bass staff in G major (one sharp) and 6/8 time. The melody in the treble staff is lively, featuring eighth and sixteenth notes. The bass staff provides a steady accompaniment with eighth notes. The lyrics are written below the treble staff.

All na - ture now is wak - ing, From win - ter's night so drear, The sun is bright - ly

night so drear,

The second system continues the melody and accompaniment. The treble staff has a repeat sign at the end of the first measure. The lyrics continue below the treble staff.

break - ing, And joy - ous spring is here, And joy - ous, And joy - ous spring is here, And joy - ous, And

The third system concludes the piece. It features a double bar line with repeat dots. The melody in the treble staff ends with a final note. The bass staff continues with a rhythmic pattern. The lyrics are written below the treble staff.

joy - ous spring is here. Love - li - est buds are bloom - ing Streamlets are gen - tly



flow - - - ing,..... Stream-lets are gen - tly flow - ing; The earth is dress'd in robes of green. And

The first system of musical notation features a treble and bass staff in G major (one sharp). The melody in the treble staff includes a long note for 'ing' followed by a series of eighth and sixteenth notes for 'Stream-lets are gen - tly flow - ing'. The bass staff provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) appears at the end of the system.

greet - re - turn - ing spring, spring, And greet - re - turn - ing spring, And greet - re - turn - ing

The second system continues the melody with two first endings marked '1' and '2'. The lyrics are 'greet - re - turn - ing spring, spring, And greet - re - turn - ing spring, And greet - re - turn - ing'. The musical notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The bass staff continues with a consistent accompaniment.

spring, And greet - re - turn - ing spring, And greet - re - turn - ing spring, And greet - re - turn - ing spring.

The third system concludes the piece. The lyrics are 'spring, And greet - re - turn - ing spring, And greet - re - turn - ing spring, And greet - re - turn - ing spring.' The melody features a final flourish marked with a dynamic of *f* (forte). The bass staff provides a final accompaniment of eighth notes.

*Slowly.*

1. 'Tis the last rose of summer, Left blooming a - lone; All her love-ly com-panions Are fad-ed and gone.

No flow'r of her kindred, No rose-bud is nigh, To re-flect back her blushes, Or give sigh for sigh.

2. I'll not leave thee, thou lone one,  
 To pine on the stem,  
 Since the lovely are sleeping,  
 Go, sleep thou with them.  
 Thus kindly I scatter  
 Thy leaves o'er the bed,  
 Where the mates of the garden  
 Lie scentless and dead.

3. Thus soon may I follow,  
 When friendships decay,  
 And from love's shining circle  
 The gems drop away!  
 When true hearts lie wither'd  
 And fond hearts have flown,  
 Oh! who then would inhabit  
 This bleak world alone.

\* May be sung in three parts, by female voices, omitting the Tenor.

# THE LARK. "In the sunny beam."

FROM J. GERSBACH.

81

*mf Moderato.*

1. In the sun - ny beam, O'er the plain and stream, How your song like a bell is ring - - - ing; To and

plain and stream, How your song, like a bell, is ring - ing;

While in si - lence we list to your sing - - - - - ing.  
*cres.*

fro you fly, 'Neath the sun - ny sky, While in si - lence we list to your sing - ing.

While in si - lence we list to your sing - - - - - ing.

While in si - lence we list to your sing - ing.

2. When the wind is chill,  
Or the air is still,  
Ever constant and cheerful you hover;  
Now you flit below,  
Then aloft you go,  
Not a grief in your song we discover.

3. If I could but be  
E'er so happy, like thee,  
Ah! could I, too, but fly my sorrow;  
In the sunny ray  
Of the summer day  
I would sport, nor would grieve for to-morrow.



*Andantino.*

Voices.

Cabinet Organ.

Sweet is the sil-ver

Accompaniment.

night, And bright her starry train; Pale is the moonbeams' light, Silent and calm is her reign. But soon the morn will

rise, To shed its brighter rays, While earth, and seas, and skies U - nite their.. songs of.... praise; But

soon the morn, But soon the morn will rise, To shed its brighter rays, While earth, and seas, and skies U - nite their

This system contains the first line of music. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and then a series of chords. The piano accompaniment (bass clef) starts with a half note G3, followed by a quarter note A3, and then a series of chords. The lyrics are written below the vocal line.

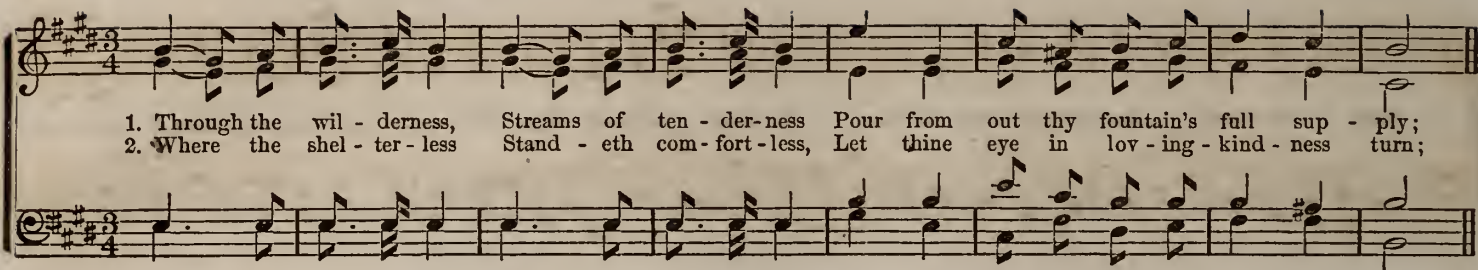
songs of.... praise; But soon the morn, But soon the morn will rise, To shed its brighter

This system contains the second line of music. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of chords. The piano accompaniment continues with a half note G3, followed by a quarter note A3, and then a series of chords. The lyrics are written below the vocal line.

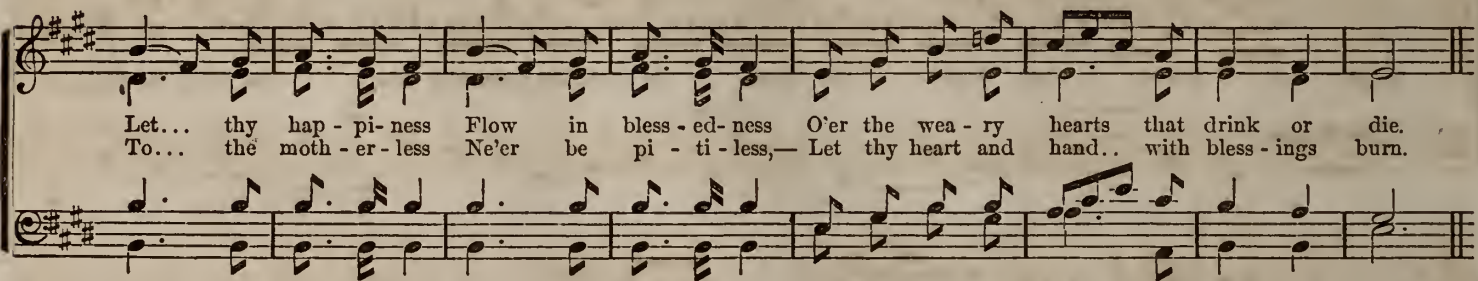
rays, While earth, and seas, and skies U - nite their songs of... praise. Sym. *pp*

*p* *sta. ....*

This system contains the third line of music. The vocal line ends with a half note G4, followed by a quarter note A4, and then a series of chords. The piano accompaniment ends with a half note G3, followed by a quarter note A3, and then a series of chords. The lyrics are written below the vocal line. The system concludes with a double bar line.



1. Through the wil - derness, Streams of ten - der-ness Pour from out thy fountain's full sup - ply;  
2. Where the shel - ter - less Stand - eth com - fort - less, Let thine eye in lov - ing - kind - ness turn;



Let... thy hap - pi-ness Flow in bless - ed-ness O'er the wea - ry hearts that drink or die.  
To... the moth - er - less Ne'er be pi - ti - less,— Let thy heart and hand.. with bless - ings burn.

3. In their helplessness,  
In their sinfulness,  
Let them feel that thou canst love them still;  
By thy watchfulness,  
By thy prayerfulness,  
They may learn to do our Father's will.

4. Thro' the wilderness,  
Streams of tenderness  
Pour from out thy fountain's full supply;  
All the wretchedness  
Turn to blessedness,  
So shalt thou receive reward on high.

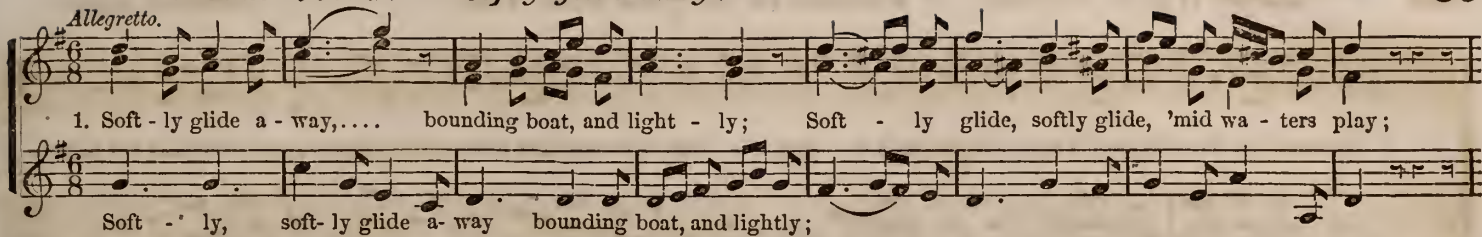


# BOAT SONG. "Softly glide away."

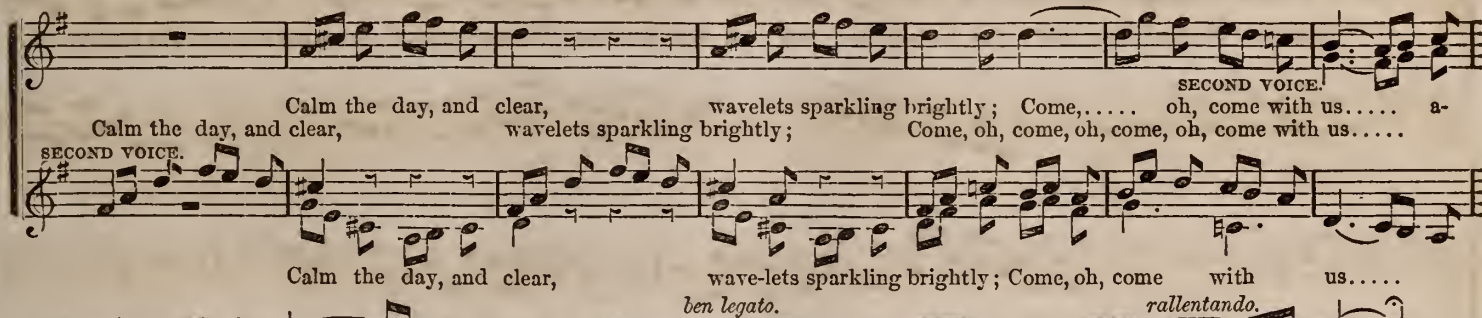
BREIDENSTEIN.

85

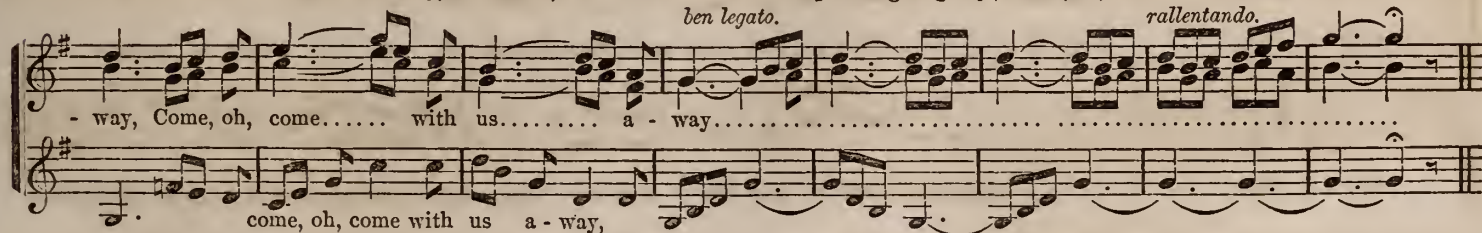
*Allegretto.*



1. Soft - ly glide a - way,.... bounding boat, and light - ly; Soft - ly glide, softly glide, 'mid wa - ters play;  
Soft - ly, soft - ly glide a - way bounding boat, and lightly;



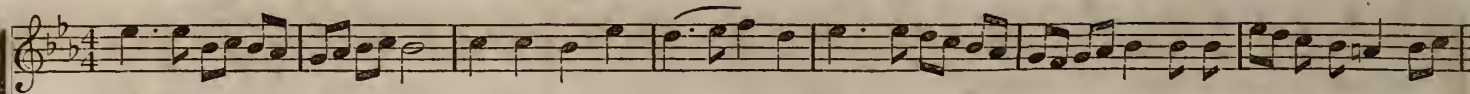
Calm the day, and clear, wavelets sparkling brightly; Come,.... oh, come with us.... a -  
Calm the day, and clear, wavelets sparkling brightly; Come, oh, come, oh, come, oh, come with us....  
*SECOND VOICE.*  
Calm the day, and clear, wave-lets sparkling brightly; Come, oh, come with us....  
*ben legato.*



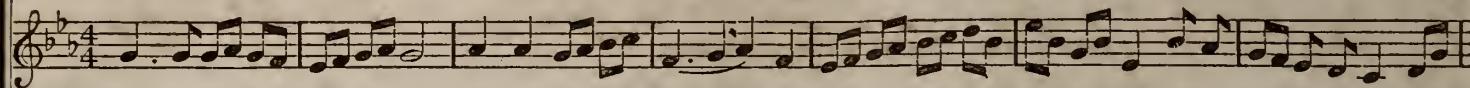
- way, Come, oh, come..... with us..... a - way.....  
come, oh, come with us a - way,

2. Deep and lofty sea, o'er its waves while sailing,  
Ope new beauties, as by the shore we glide;  
Here the meadows green, there cool groves prevailing,  
Charms we see on either side.—Come, oh, come, etc.

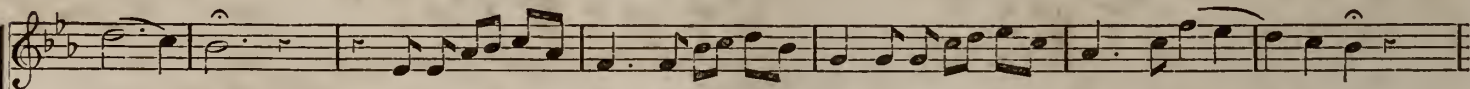
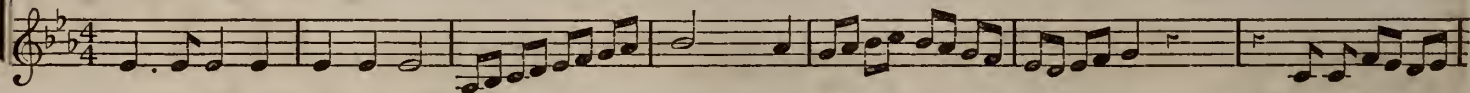
3. Softly glide away, bounding boat, and lightly,  
Softly glide, softly glide, 'mid waters play;  
Calm the day and clear, wavelets sparkling brightly;  
Come, oh come with us away.—Come, oh, come, etc.



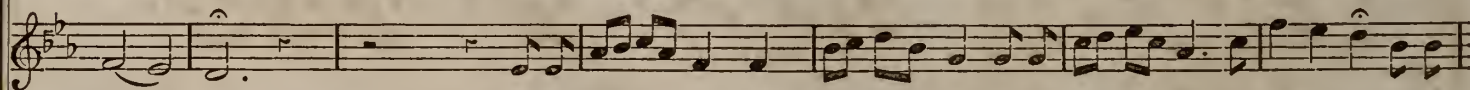
1. Welcome in the glad New Year! Let the bells be ring - ing! Welcome him with mighty cheer, Let the bells, Let the bells be



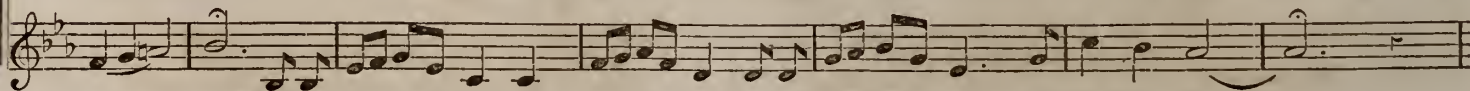
1. Welcome in the glad New Year! Let the bells be ring - ing! Welcome him with mighty cheer, Let the bells, Let the bells be



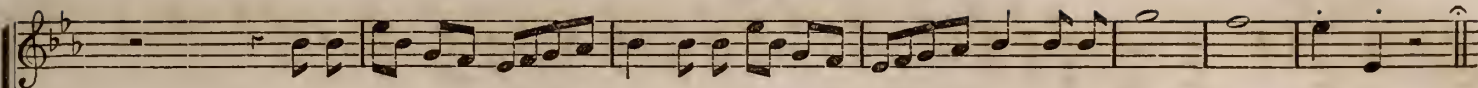
ring - ing! When he com - eth skies are cold and gray; Soon he bringeth us a bright - er day;



ring - ing! When he cometh skies are cold and gray; Soon he bringeth us a brighter day; Let the



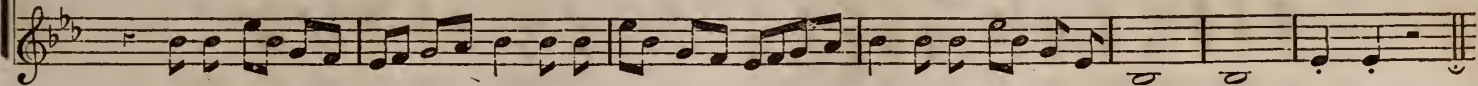
When he cometh skies are cold and gray; Soon he bringeth us a brighter day;.....



Let the bells be ring - - ing, Let the bells be ring - - ing, Let the bells be ring-ing!



bells be ring - - ing, Let the bells be ring - - ing, Let the bells be ring-ing, bells be ring-ing!



Let the bells be ring - - ing, Let the bells be ring - - ing, Let the bells, Let the bells be ring-ing!

2.

Usher in the bridal morn!  
Let the bells be ringing!  
When the infant heir is born,  
Let the bells be ringing!  
Sending notes of joy o'er hill and vale,  
Echoes far away repeat the tale;  
Let the bells be ringing!

3.

For the glorious battle won,  
Let the bells be ringing!  
For the deeds by heroes done,  
Let the bells be ringing!  
Hearts o'er all the land respond with cheer,  
While the thrilling tones are sounding clear;  
Let the bells be ringing!

MARIE MASON.



*Sostenuto. p*

The night - in - gale has been a - way, But spring a - gain in - vites her; She has not learned an-oth - er song, Her

*p* still

old song still delights her, Her old song still delights her. The night - in - gale has been a - way,

*p*

The night - in - gale has been a - way, But spring a - gain in -

She has not learned an - oth - er lay, an - oth - er lay,.... Her old song still de - lights her.

She has not learned an - oth - er lay,.... Her old song still de - lights her.

vites her; She has not learned an - oth - er lay, Her old song still de - lights her, Her

*p* *pp* *cres.*

it still de - lights her. The night - in - gale has been a - way, But spring a - gain in - vites her;

old song still delights her.

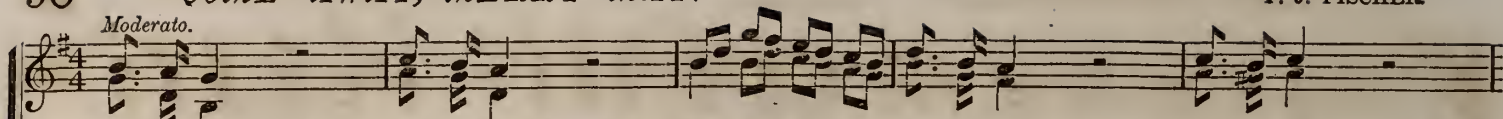
*p* *f*

She has not learned an - oth - er lay, Her old song still delights her, Her old song still delights her, Her

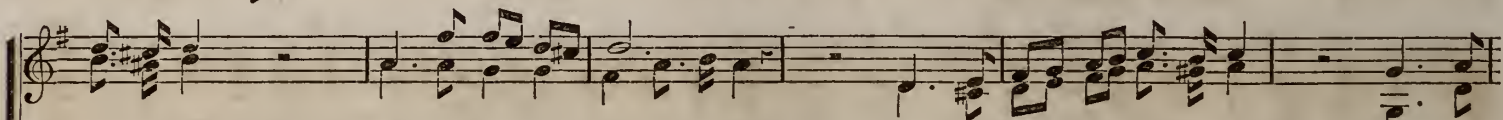
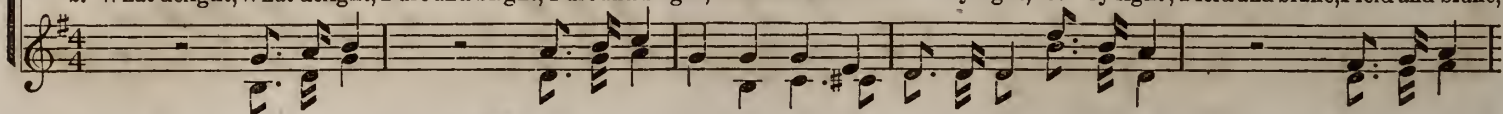
still delights her..... still delights her.

old song still delights her, still de - lights her, Her old song, Her old song still delights her, Her old song, Her old song still.... delights her.

her, still delights her, still de - lights her, still delights her.

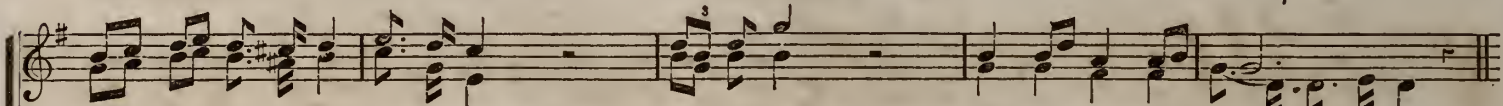
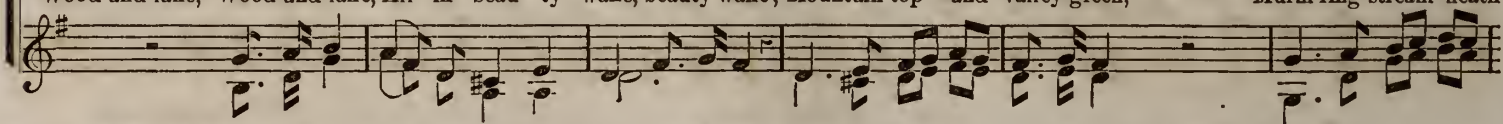
*Moderato.*

1. Come a-way, Come a-way, Mer - ry May, Mer - ry May, Mer - ry May is here to-day, here to-day; Birdlings sing, Birdlings sing,  
 2. What delight, What delight, Pure and bright, Pure and bright, Fills our hearts at ev - 'ry sight, ev - 'ry sight; Field and brake, Field and brake,



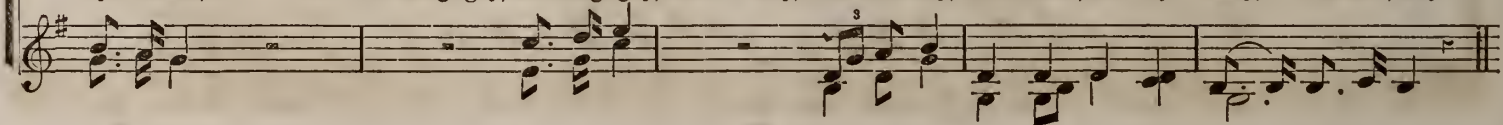
Flow'rets spring, Flow'rets spring, Wreathe we garlands gay, garlands gay. Bright the sunshine, clear the air,  
 Wood and lake, Wood and lake, All in beau - ty wake, beauty wake; Mountain-top and valley green,

All a - round is  
 Murm'ring stream 'neath



fresh and fair;  
 sky se-re-ne,

Join the song, Join the song, Clear and strong, Clear and strong, Merry May is here, May is here.  
 All things gay, All things gay, Seem to say, Seem to say, Wel - come, mer - ry May, Welcome, May.





# THE BUTTERFLY.

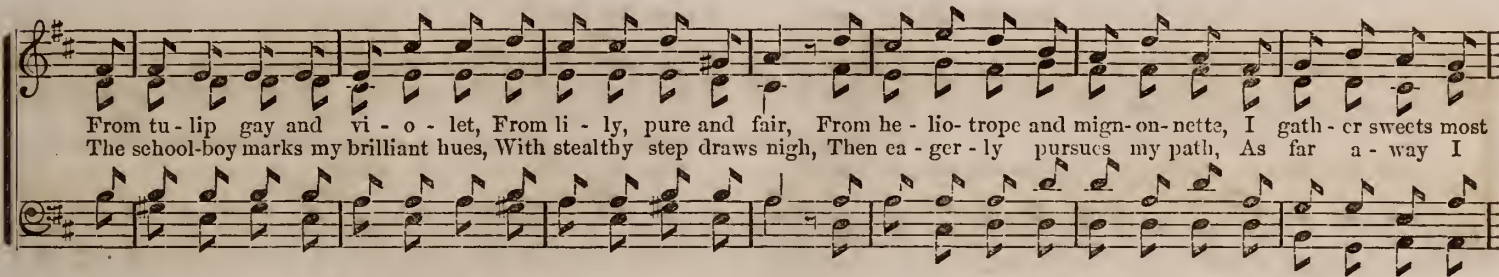
FREDERICK MULLER, VIENNA.

91

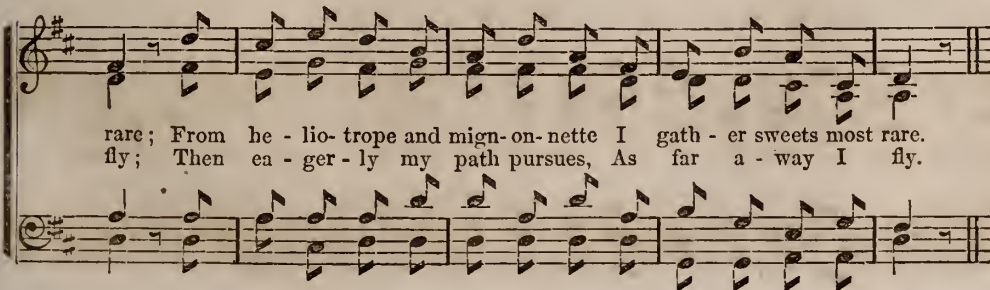
*Allegro.*



1. On lightsome wing, from flower to flower, Thro' all the summer day, I float a - long each sunny hour, Till comes the evening gray;  
2. Up - on the blushing rose I sit, And wave my vel - vet wings, Then on the trembling jasmine light, That ev - 'ry zephyr swings;



From tu - lip gay and vi - o - let, From li - ly, pure and fair, From he - li - o - trope and mign-on-nette, I gath - er sweets most  
The school-boy marks my brilliant hues, With stealthy step draws nigh, Then ea - ger - ly pursues my path, As far a - way I



rare; From he - li - o - trope and mign-on-nette I gath - er sweets most rare.  
fly; Then ea - ger - ly my path pursues, As far a - way I fly.

3.

My bed the drowsy poppy makes,  
When twinkling stars peep forth,  
Until the sun, as morning breaks,  
Again revives the earth;  
Thus free from care and envious strife,  
I pass the summer hours;  
No winter has my pleasant life,—  
I perish with the flowers.

*Allegretto.*

for He in whom I trust is ev - er mer - ci - ful, mer - ci - ful and gracious;

My hope is se - cure, for He in whom I trust is ev - er mer - ci - ful, is mer - ci - ful and gracious; I

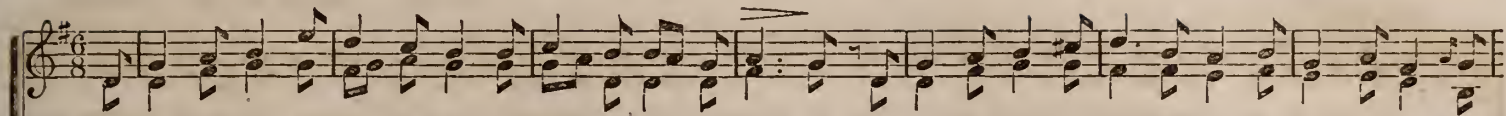
for He in whom I trust is ev - er mer - ci - ful, is mer - ci - ful and gracious;

I sing his loft - y praise,.... I sing his loft - y praise,

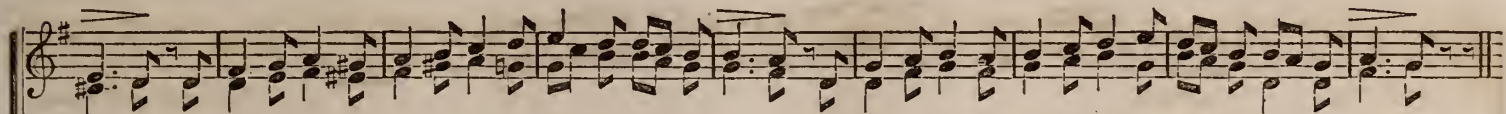
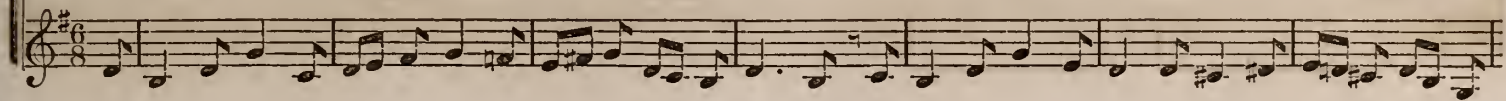
sing his loft - y praise,.... I sing his loft - y praise,.... I sing his loft - y praise, His ten - der love fills all my

I sing his loft - y praise,.... I sing his loft - y praise, his loft - y praise,

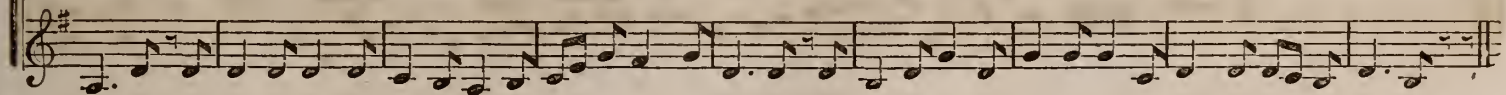
days, His ten - der love fills all my days, His ten - der love fills all my days, His ten - der love fills all my days.



1. We hail the morn When Christ was born, Within a man-ger drear - y: The ve - ry God—His feet have trod The earth, all sore and



weary. No room for Him, Where, burning dim, The wassail-lights show faintly; But box and fir And costly myrrh Give out their incense saintly.



2. With tender grace  
The infant face  
Looks out on shepherds lowly,  
While Orient king  
And Magi bring  
Their homage to the Holy.  
Where Mary's eyes  
In glad surprise

Above her Babe are bending,  
The hidden mines  
And spices' vines  
Their loyal gifts are sending.

3. On Christmas snows  
The holly glows,—  
The blood-stain'd berry bearing:  
The spotless Lamb,

To earth that came,  
Our scarlet shame is wearing.  
The Babe divine  
Whose eyes do shine  
With pity never chary:  
The Holy Child!  
The Undeild!  
The sinless Son of Mary!



FROM THE "ORATORIO OF SAUL." HANDEL.

Recitative.

Al-rea-dy see the daughters of the land, in joy-ful dance with in-struments of mu-sic, come to con-gra-tu-late the

ACCOMP.

VOICE.—Chorus in Three Parts

vic-to-ry! SYMPHONY. Wel-come, wel-come,

might-y king, Wel-come all who con-quest bring. SYMPHONY.

Wel-come, Da-vid, war-like boy, Au-thor of our pres-ent joy. SYMPHONY.

Saul, who hast thy thousands slain, Wel-come to thy friends a-gain. SYMPHONY.

Da-vid his ten thousands slew, Ten thousand prais-es

First Chorus. Second Chorus. Third Chorus. 1 TUTTI. 2

are his due; Ten thousand prais - es, Ten thous-and praises, Ten thous-and prais - es are his due, Ten are his due.

ACCOMP.

8va. ....

*"When the leaves are falling fast."\**

WORDS WRITTEN FOR THIS MUSIC, BEING A POPULAR GERMAN MELODY.

*mp* Slowly. *mf*

D. C.

1. { When the leaves are fall - ing fast 'Mid the for - est shad - ows, }  
 { When the sum - mer days are past, 'Drear-y are the mead - ows, } Sorrows creep up - on our hearts; Joy we feel too soon departs;  
 D. C. Then the ten - der tear-drop starts, Tears a - mid the shad - ows.

D. C.

2.  
 Softly comes the thought of home!  
 Home! we prized so dearly!  
 Only once in life shall come  
 That dear word so nearly.  
 Home, where sunshine came unsought!

Home, where kindness lived unbought!  
 Home, where first the mother taught  
 Lessons loved so dearly!

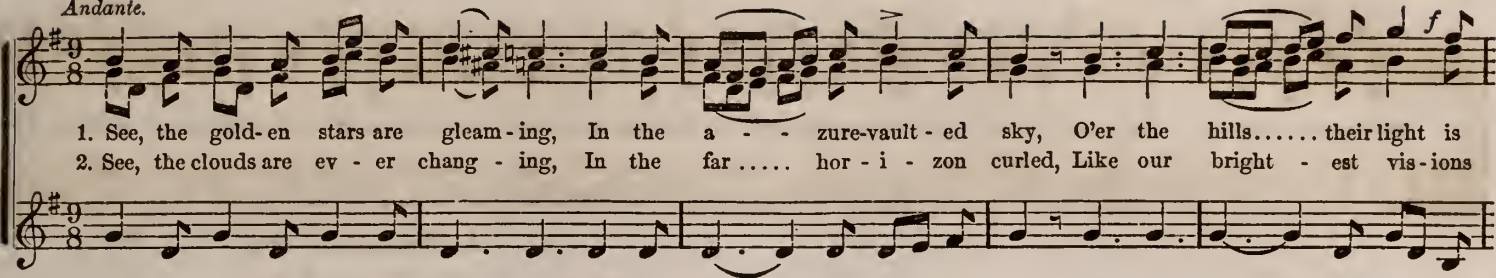
3.  
 As the years are passing on—  
 Swiftly, swiftly passing!

Memory brings the blessings gone,  
 All our pathway tracing.  
 Tears may fall, and hearts grow sore,  
 Joys departed come no more,  
 Till we gain the farther shore,  
 O'er the river passing.—MARIE MASON.

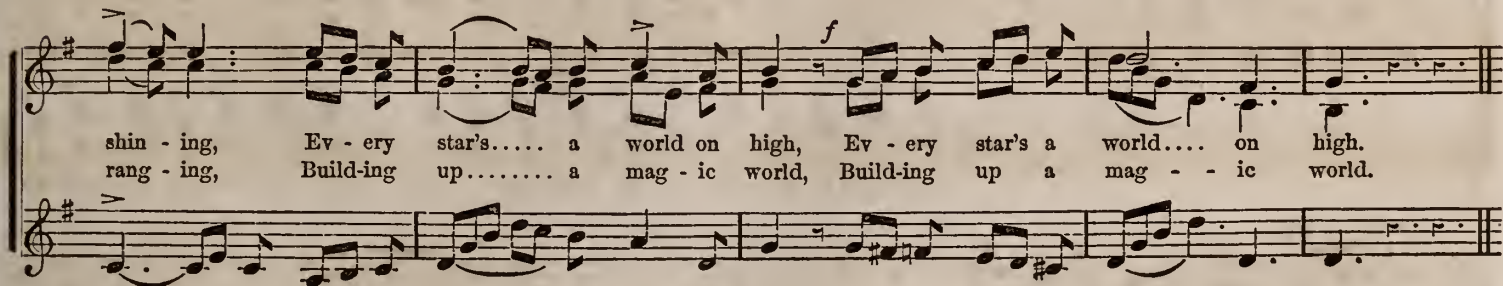
\* May be sung in three parts, by female voices, omitting the Tenor.



*Andante.*



1. See, the gold-en stars are gleam-ing, In the a - - zure-vault - ed sky, O'er the hills..... their light is  
2. See, the clouds are ev - er chang - ing, In the far ..... hor - i - zon curled, Like our bright - est vis-ions



shin - ing, Ev - ery star's..... a world on high, Ev - every star's a world.... on high.  
rang - ing, Build-ing up..... a mag - ic world, Build-ing up a mag - - ic world.

3.

We, too, came from that lov'd dwelling,  
Where our longing eyes we raise,  
Where the starry choir are swelling  
Anthems to their Maker's praise.

4.

Earthly beauties fade before us;  
Ev'n the stars shall fade on high;  
Brighter worlds are beaming o'er us,  
Rich with joys that never die.

*Allegro Vivace.*

How sweet is thy song, As float-ing a-long, Gay sky-lark, thy voice hails the morn-ing; Oh, lend me thy wing, With thee I will sing To

wel-come the day at its dawn-ing. As float-ing a - long, the  
How sweet is thy song, As float-ing a - long, thy voice hails the

How sweet is thy song, As float-ing a - long Gay sky-lark, thy voice hails the  
morn - ing;  
morn - ing; Oh lend me thy wing, With thee I will sing To wel-come its dawn - ing, To welcome its  
morn - ing; To welcome the day at its dawn - ing; To welcome the day at its

# SKY-LARK'S SONG. (CONCLUDED.)

99

*f*  
 dawn - - ing; How sweet is thy song, As float-ing a - long, Gay sky-lark, thy voice hails the morn - ing; Oh,  
 As float-ing a - long, the morn - ing;

dawn - ing; How sweet is thy song, As float-ing a - long, thy voice hails the morn - ing; Oh,  
 lend me thy wing, With thee I will sing To wel-come the day at its dawn - ing, To wel-come the day at its  
 lend me thy wing, With thee I will sing To wel-come its dawn - - ing, To wel-come its  
 To welcome the day at its dawn - ing.

dawn - ing, its dawn-ing, its dawn-ing,... To welcome the day at its dawn - ing.  
 dawn - - ing, its dawn-ing, its dawn-ing,... *f* The day at its dawn - ing.



*Moderato.*

1. Good morn - ing! Good morn - ing! I wish thee a cheerful, a hap - py day; With nothing to sad - den, And

Good morning! Good morning! I wish thee a hap - py day;

much that shall gladden, In joy may its moments be passing a - way. Good morn - ing! Good morn - ing! I

Good morning! Good morning!

wish thee a hap - py day, I wish thee a hap - py day.

2. Good morning! I wish thee a diligent, busy day;  
 May labor befriend thee,  
 And blessing attend thee,  
 No idleness tempt thee from goodness to stray:  
 I wish thee a busy day.
3. Good morning! I wish thee a peaceful, contented day,  
 No anger exite thee,  
 Nor error affright thee,  
 In love may its moments be passing away:  
 I wish thee a peaceful day.

*Slowly.* *p* *cres.* *mf*

He shall come down like rain.... upon the mown grass, He shall come down like rain.... upon the mown grass, As show-ers that

*mf* *f*

wa - ter, that wa - ter the earth. In his days shall the righteous flour-ish, In his days shall the righteous flour-ish, And his

name shall en-dure, shall en-dure for ev-er, And his name shall en-dure, shall en-dure for ev-er, for ev-er.

\* May be sung in two or three parts. Base part may be sung by a female voice.

*Allegro.*

1. Fair the day, Blithe and gay, All are hailing merry May; Far and near Songs we hear, Now heart and skies are clear! Round us in the

rosy beam, Blooming fields and meadows gleam, Warblers sing, For - - - ests ring With the wel - come of the day; Warblers

Warblers sing, Forests ring, Warblers sing, Forests ring,

sing,..... Forests ring..... With the wel - come of the day.

Warblers sing, Forests ring, Warblers sing, Forests ring,

2. Chime of rills  
 From the hills,  
 Softly through the valley thrills;  
 Freshening green  
 Now is seen,  
 All where the snows have been;  
 Old and young, a happy throng  
 Stroll the sunny vales along;  
 Bright the day,  
 Blithe and gay,  
 Hail we now the merry May.



# THE LAKE AT REST. "Sleep on."\*

103

*Largo. Pia.*

Thy glass - y.... sur - - face

1. Sleep on! Sleep on! No rip - ples break Thy glassy sur - face, gen - - - tle lake; No

gen - - - tle lake; No sound ruf - fling breeze up - on.... thee blows, No sound dis - turbs.... thy soft.... re - pose; The moon a -

No sound bove Looks down in love, The moon a - bove Looks down in love, And ev - er in thy sleep.... Her im-age thou dost keep. love.....

2. Sleep on! Sleep on! I too will rest;  
My sturdy oar shall lie in peace,  
Nor roughly wound thy silvery breast,  
Or cause a frown upon thy face;

Then softly float,  
My bonny boat,  
Nor break this hour so calm,  
With fearful, rude alarm.

\* The Base may be sung by female voices.

*Allegretto.*

1. Bright be 'a thous - and ta - pers burn-ing, With ros - y gar - lands deck the hair; Let darksome  
2. There gladsome hearts are mirth - in - spir-ing, And mer - ry feet are trip - ping gay, Glad mirth, and

## FOUR PART CHORUS.

night to dazzling day be turn-ing, Let sweetest per - fumes fill..... the air. The fes-tal bowers in-vit-ing, Will  
song, and laughter all un-tir-ing, Thus will we cel - e - brate.... the day. The fes-tal bowers in-vit-ing, etc.

mirth and joy prolong, Our voic-es glad de-light-ing In joy - ous song, Our voic-es glad de-light-ing In

joy-ous song, Our voic-es glad de-light-ing In joy-ous song, In joy-ous song....

*"The morning breaks, the breeze is fair."*

MENDELSSOHN.

*Andante.*

1. The morn-ing breaks, the breeze is fair, A bark is danc-ing o'er the stream, Hearts, as the morning bright are there, And  
2. Let fav-'ring winds the can-vass swell, To friends we leave a kind fare-well; Speed on, good ship, thro' o-cean foam, And

And joy - - ful eyes in gladness gleam.....

joy-ful eyes in gladness gleam; Hearts, as the morning bright are there, And joy-ful eyes in glad-ness gleam.  
safe-ly bear us to our home, Speed on, good ship, thro' ocean foam, And safe-ly bear us to..... our home.



*Allegro vivace.*

1. My ev-ery day is clear.... and bright, And pleasure's glow, through all the night, Is still as bright as noon;

And weeks so quickly pass away, They seem but like sin-gle day, They seem but like a sin-gle day... For

for now's the hon-ey-moon,.....

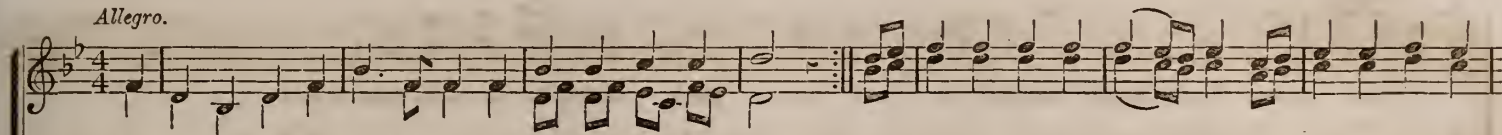
now, for now, for now, for now's the hon-ey-moon, For now, for now, for now's the hon-ey, hon-ey-moon.

hon-ey

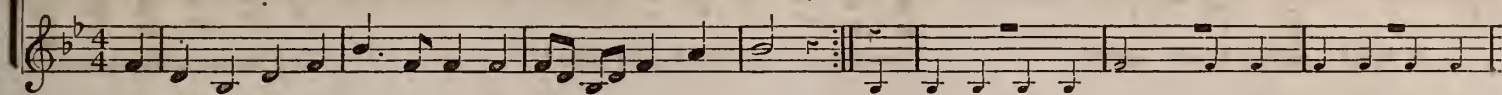
2. There's not an object I can meet,  
But seems my eyes with smiles to greet,  
As if my heart were known:  
And every sound I chance to hear,  
Pours heavenly music in my ear,  
For now's the honey-moon.

3. There's many a day of laughing cheer,  
And many a day when hope is clear,  
But where is found a boon  
That brings such smiles of present joy,  
Such hopes of good without alloy,  
As this, the honey-moon.

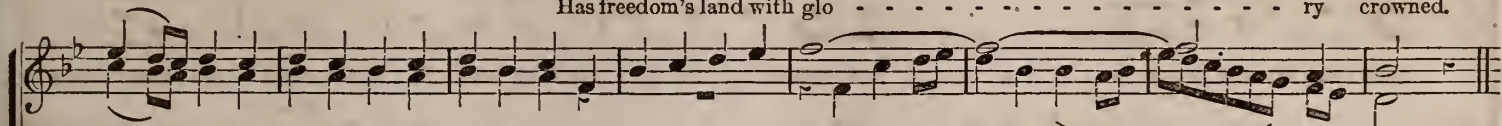
*Allegro.*



1. { Awake! and let your songs resound, And let your songs re - sound, }  
 { For freedom's blessings here abound, For blessings here a - bound; } The battle's strife is end - ed, And peace with conquest

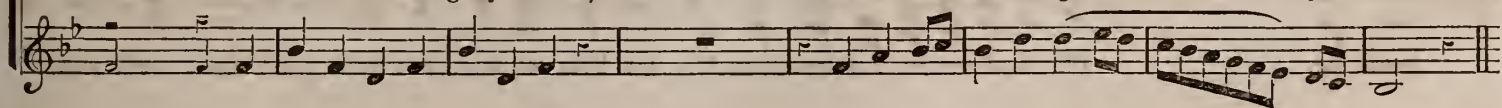


Has freedom's land with glo - - - - - ry crowned.



blend - ed Has freedom's land with glory crowned,

Has freedom's land with glo - - - - - ry crowned.



2. Let rocks, and hills, and valleys ring,  
 Let hills and valleys ring,  
 While grateful praise with joy we bring,  
 While praise with joy we bring.  
 To Him, the bounteous Giver,  
 Be glory, honor, ever,  
 While heart can feel, or voice can sing.

3. No more shall proud oppression stain,  
 No proud oppression stain,  
 Our nation's wide and rich domain,  
 Our wide and rich domain;  
 Here freedom's gladd'ning story  
 Shall ring in shouts of glory,  
 While honor, truth and love shall reign.

*Slowly.*

1. Good night! Good night! Now to all a kind good night! Lo! the moon from heaven is

1. Good night! Good night! Now to all a kind good night! Lo! the moon from heaven is

beam - ing, O'er the sil-ver wa - - - - - ters stream-ing, 'Tis the hour of calm de - light; Good night! Good night!

beam - ing, O'er the sil-ver wa - ters stream-ing, 'Tis the hour of calm de - light; Good night! Good night!

2. |: Good night ! :|

Now to all a kind good night !  
 Angel like, while earth is sleeping,  
 Stars above their watch are keeping,  
 As the Star of Bethlehem, bright !

:| Good night ! :|

3. |: Good night !

Now to all a kind good night !  
 Slumber sweetly till the morning,  
 Till the sun, the world adorning,  
 Rise in all his glorious might !

:| Good night ! :|



1. A bloom-ing rose in sum-mer morn Is beau-ti-ful to see;.....

1. A bloom-ing rose in sum-mer morn Is beau-ti-ful to see, Is beau-ti-ful to see;

And glo-rious are the ma-ny stars, That glim-mer on the sea.....

And glo-rious are the ma-ny stars That glim-mer on the sea, That glim-mer on the sea.

2. But gentle words and loving hearts,  
And hands to clasp mine own,  
Are better than the fairest flowers,  
Or stars that ever shone.

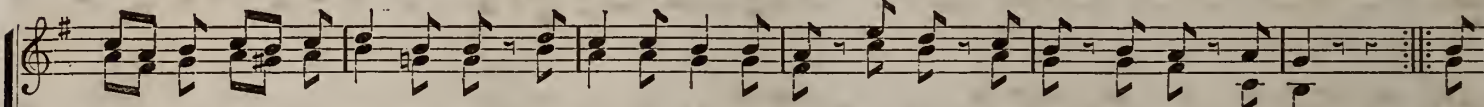
3. The sun may warm the grass to life,  
The dew the drooping flower;  
And eyes grow bright, that watch the light  
Of autumn's opening hour.

4. But words that breathe of tenderness,  
And smiles we know are true,  
Are warmer than the summer time,  
And brighter than the dew.

*Allegretto.*



A - way, a - way, we gay - ly go, To sport this sum - mer day; In morn - ing bright, when soft winds blow, Our

A - way, this sum - mer day, when soft winds blow,



hearts shall with the morn-ing glow, And cast all gloom a - way, a - way, And cast all gloom a - way. With

the morn-ing glow, And cast..... all gloom a - way.



wak - ing na - ture we re - joice, And en - vy nev - er know, With friends that meet our fond - est choice, We

\* May be sung in two parts, or the Basso may be added either by male or female voices.

shout and sing with cheer - ful voice, And so a - way we go. go, a - way, And so a - way we  
a - way we go. go, And so..... we

go, a - way, And so a - way we go, A - way, a - way, a - way, And so a - way we go....  
go, And so..... we go,

## SOLFEGGIO IN TWO PARTS. (FUGGETTA.)

Sol, la, si, do, etc.

Do, re, mi, fa, etc.



*Allegretto.*

1. Now summer's light un - clos - - - es Blossoms ten - - - der, fair and sweet, Heav - i - ly droop the

ros - - - es Beauteous round.... our wand'ring feet; Gay - ly in gar - den blow - ing, In

sha-dy groves they rest, they rest; Then fresh - er charms be - stow-ing, They deck the gen - tle, peace - ful breast.

2. There in soft fragrance wreathing,  
 Frail and fleeting in their stay,  
 Purity fondly breathing,  
 Soon their brightness fleets away;

Though, with effacing fingers,  
 Decay may sweep their precious bloom,  
 Yet in the bosom lingers  
 The blessing of their rich perfume.

*Allegro.*

*f* 1. How love - ly are the woods! The verdant, verdant woods! Where sweetly the birds are all sing - ing, And  
The verdant, ver - - dant woods!

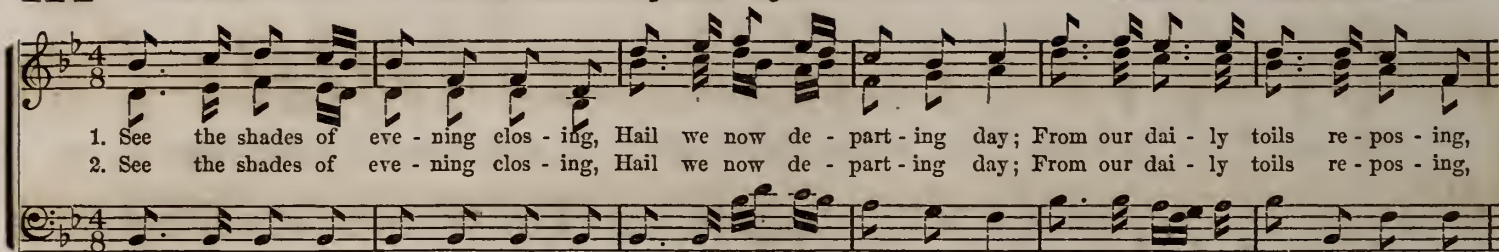
*cres.*

thanks for the morning are ring - ing, Around in the verdant woods! The verdant, verdant woods! woods! Hollo! Hol-

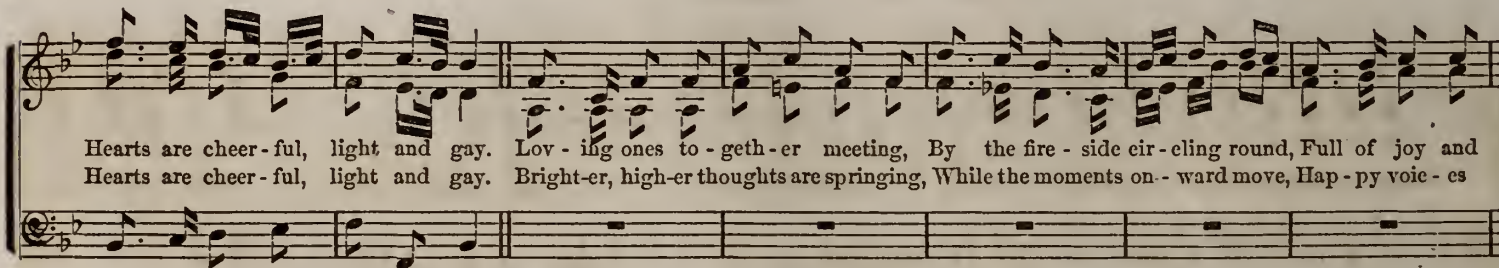
-lo! Hollo! Hol-lo!.....

2. Oh! how I love the woods!  
The verdant, verdant woods!  
Oh! how I love the woods!  
The verdant, verdant woods!  
Where light swinging branches are twinkling  
With dew-drops, that softly are sprinkling  
The leaves of the verdant woods!  
The verdant, verdant woods!  
Hollo! etc.

3. Oh! come, then, to the woods!  
The verdant, verdant woods!  
Oh! come, then, to the woods!  
The verdant, verdant woods!  
Call echo, who dwells in the mountain,  
To answer your voice from the fountain,  
That springs in the verdant woods!  
The verdant, verdant woods!  
Hollo! etc.

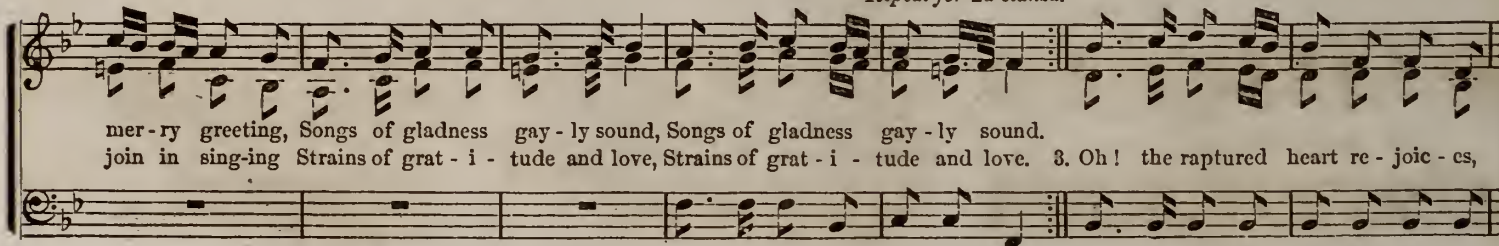


1. See the shades of eve - ning clos - ing, Hail we now de - part - ing day; From our dai - ly toils re - pos - ing,  
 2. See the shades of eve - ning clos - ing, Hail we now de - part - ing day; From our dai - ly toils re - pos - ing,



Hearts are cheer - ful, light and gay. Lov - ing ones to - geth - er meeting, By the fire - side cir - cling round, Full of joy and  
 Hearts are cheer - ful, light and gay. Bright - er, high - er thoughts are springing, While the moments on - ward move, Hap - py voic - es

*Repeat for 2d stanza.*



mer - ry greet - ing, Songs of gladness gay - ly sound, Songs of gladness gay - ly sound.  
 join in sing - ing Strains of grat - i - tude and love, Strains of grat - i - tude and love. 3. Oh! the raptured heart re - joic - es,



Gaz - ing on a scene like this; Blending like the youthful voic - es, Earth - ly love and heav'n - ly bliss.

## GOING HOME. "Now haste we home."

*Lively. f*

1. Now haste we home! Now haste we home! Fleetly our sorrow has vanished, Trouble and care shall be  
Fleet - ly our sor - row has van - ished,  
banished. Joy - - - ful we come! Joy - ful we come, we come! Joy - ful we come!

Trouble and care shall be banished. Joy - ful we come!

- |   |   |   |
|---|---|---|
| 2. Shouting and song!<br>Greet us in jubilant measure,<br>Visions of love and of pleasure<br>Lure us along! | 3. Free as the air!<br>Spirits in gladness are leaping,<br>Hope springs again from her sleeping,<br>Winning and fair! | 4. Now haste we home!<br>Love twines about us forever,<br>Bonds that no absence may sever;<br>Joyful we come! |
|---|---|---|

*Allegro Maestoso.*

1. Let the song's loud proe-la - ma - tion Glad-ly join the bell's high peal, Speak in worth-y ex - ult - a - tion All the

joy our spir-its feel; Speak in worth-y ex - ult - a - tion All..... the joys we feel. Let the

Speak in worthy ex - ult - a - - tion All the joys we feel. Let the fa-ther's old-en

\* May be sung in three parts by equal voices, omitting the Tenor.

fa-ther's old-en glo - ry On the tongue of childhood dwell, While the lips of vet-'rans hoar - y Deeds of val - or fond-ly

fa-ther's old-en glo - ry On the tongue of childhood dwell, While the lips of vet-'rans hoar - y Deeds of val - or fond-ly

glo - ry . On the tongue of child - hood dwell,

tell; While the lips of vet-'rans hoar - ry Deeds of val - or fond-ly tell, Deeds of val - or fond-ly tell.

tell; While the lips of vet-'rans hoar - ry Deeds of val - or fond-ly tell, Deeds of val - or fond-ly tell.

While the lips..... of vet-'rans hoar - y, Deeds of val - or fond-ly tell.....

2. Then may peace and pure contentment  
 In our borders e'er abide,  
 May we fear no foe's resentment,  
 Fear no rude assaults of pride;  
 May we fear no foe's resentment,  
 No assaults of pride.

If disunion seek to sever  
 Ties bequeathed by sire to son,  
 Let the song arise forever,  
 Heirs of freedom, we are one;  
 Let the song arise forever,  
 Heirs of freedom, we are one.



*Moderato. mp* *cres.* When our hearts..... *mp*

1. Swift-ly glide a - way All the hours of day, When our hearts find meet - - ing; Joy, that fills the hours,

Sweet as dew on flowers, Like the dew is fleet - ing.

Like the dew..... is fleet - ing.

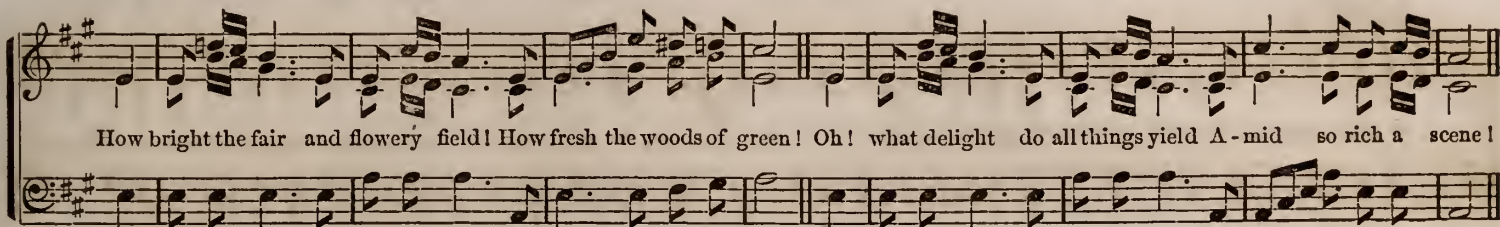
2.  
Happiness is brief,  
Fragile as a leaf,  
Touched by autumn's finger;  
Hope may fall to dust,  
Yet in holy trust  
Faith and peace shall linger.

*POLLACA.* "When morn has first her light revealed." \*

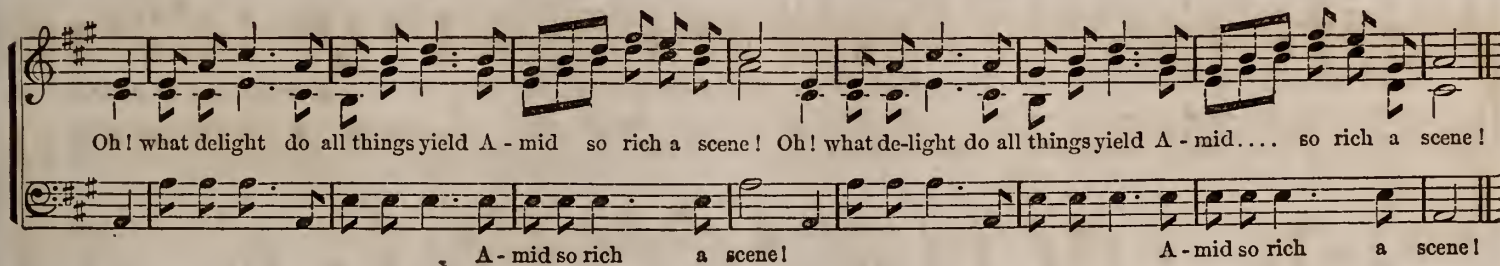
*mf*

1. When morn has first her light revealed, I mount the loft-y light, Where songs of joy have oft-en pealed From cheer-ful birds of light.

\* The Base may be sung by female voices.



How bright the fair and flowery field! How fresh the woods of green! Oh! what delight do all things yield A-mid so rich a scene!



Oh! what delight do all things yield A-mid so rich a scene! Oh! what de-light do all things yield A-mid.... so rich a scene!

A-mid so rich a scene! A-mid so rich a scene!

2. Yes, every spot is full of glee,  
 Around this lofty hight;  
 No griefs oppress, no cares annoy  
 Beneath the morning light.  
 How bright the fair and flowery field!  
 How fresh the woods of green!  
 Oh! what delight do all things yield,  
 Amid so rich a scene.

3. My life is but a shepherd's lot,  
 I crave no broad estate,  
 While here my days with peace are fraught,  
 I care not to be great.  
 For bright the fair and flowery field,  
 And fresh the woods of green;  
 Oh! what delight do all things give  
 Amid so rich a scene!

SECOND STANZA OF THE POETRY ADDED BY REV. DR. RAY PALMER.

*Larghetto.*

1. The Sabbath bell, so full and swelling, Whose rich vibrations greet the ear, To me, in solemn note, seems telling, Of faith, of hope, of

heaven now near; My heart with ho-ly joy is bounding, From earth my thoughts are on the wing, Whene'er the welcome call is sounding, That

bids me join the choir, and sing; Whene'er the wel-come call is sounding, That bids me join the choir, and sing....

the welcome call

2. And while I hear the organ pealing,  
And raptured voices shouting praise,  
While round the holy altar kneeling,  
The tranquil eye of prayer I raise,

Sweet dews of heaven seem o'er me falling,  
Subduing all my soul to love;  
I seem to hear some seraph calling,  
To bid me join the choir above.

\* In two or three parts. The Base may be sung an octave higher, or by female voices.



# COMING HOME! "Hark to gentle voices calling!"

M. V. BREUL 121

*Slowly.* *cres.*

1. Hark to gen - tle voic - es call - ing, Come, come home! While the eve - ning shades are fall - ing

Hark to gen - tle voic - es call - ing, Come, come home! While the eve - ning

*dim.* *mf*

As we roam. Na - ture's heart with peace is thrilling, Ev - ery storm of passion stilling, Winning us to

*cres.* *mf* Nature's heart with peace is thrilling, Ev - ery storm of passion stilling,

shades are fall - ing, As we.... roam. Nature's heart with peace is thrilling, Ev - ery storm of

1 2

come. Win - ning, Win - ning us to come,..... come...

pas - sion still - ing,

2. Mother-birds are softly cooing,  
Come, come home!  
Thus the tender birdlings wooing,  
Now to come.  
O'er the mountains night is coming,  
Calling us to cease from roaming,—  
Coming, coming home!

MARIE MASON.

*Slowly.*

1. Fair Hope is stand - ing ev - er Be - side our path - way here; Her smile of sun - ny glad - ness Is  
2. And Faith be - hind her com - ing, Be - side her now doth stand; Up - on her might - y an - chor, She

full of lov - ing cheer; And with her gen - tle fin - ger She points to cloud - ed skies, And says: "With ev - ery  
firm - ly rests her hand. No storms can ev - er shake her! With clear and stead - fast mien, She looks beyond the

shad - ow, The sil - ver lin - ing lies, The sil - ver lin - ing lies."  
dark - ness, To glo - ries yet un - seen, To glo - ries yet un - seen.

3.

And still there comes another,—  
The fairest of the Three!  
With beauty like a seraph—  
Immortal Charity!  
Her pure and child-like spirit,  
Can never be beguiled,—  
She whispers: "O my Father!"  
And hears Him say: "My Child!"

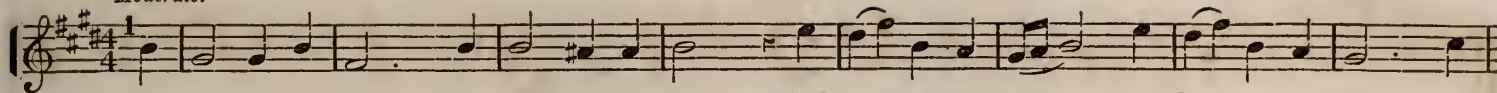
MARIE MASON.

\* May be sung in two or three parts by female voices.

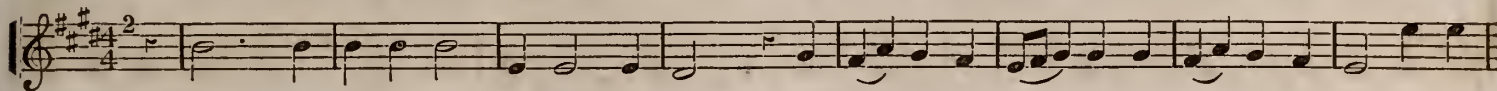
ROUND. "Oh! take now this pledge."

GIARDINI 123

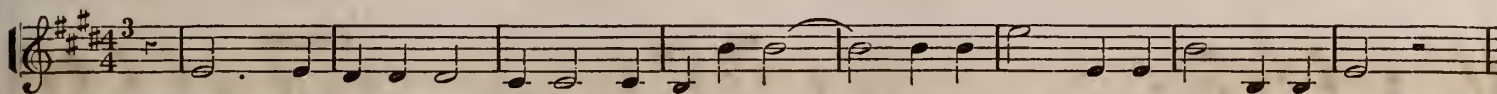
*Moderato.*



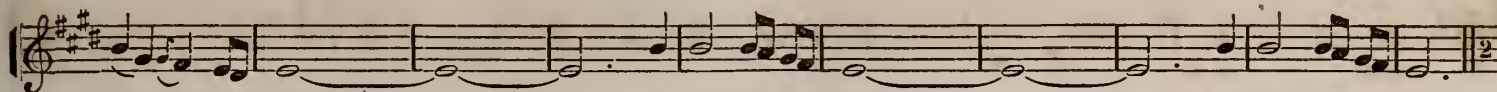
Oh! take now this pledge of friend-ship from me, And nev - er for - get... a heart true to thee, a



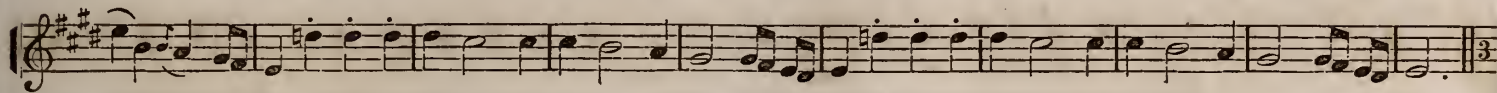
I re-ceive the pledge ten-dered to me, And ne'er shall this heart be for - get - ful of thee, be for-



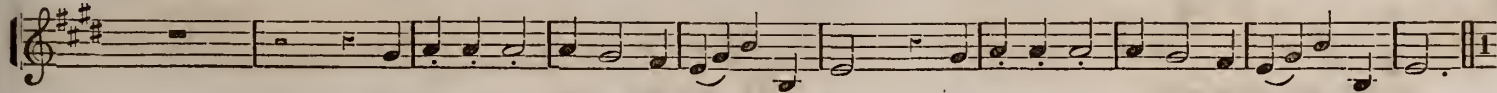
I re-ceive the pledge ten-dered to me, And ne'er..... shall this heart be for - get - ful of thee,



heart true to thee, ..... a heart true to thee, ..... a heart true to thee.



- get - ful of thee, No, no, no, nev-er, no, nev-er for-get - ful of thee, No, no, no, nev-er, no, nev-er for - get - ful of thee.



No, no, no, no, nev-er for - get - ful of thee, No, no, no, no, nev-er for - get - ful of thee.



*Allegro. f*

1. The sun - light comes, the morning's ro - sy fin - - gers Have touched the mountain top, While

While trembling

trembling night in dusk - y hol - lows lin - gers, And all the val - ley sleeps. Oh! welcome, thou ju - bi - lant

night in, &c. Oh!

day, With song, and with dance, and with play We greet... thy ray; We greet thee, We greet thee, Oh!

welcome, thou jubilant day, We greet thy ray..... Oh!

play.....

welcome, welcome, welcome, With song, and with dance, and with play We greet thy ray, We greet..... thy ray.

welcome, welcome, With song.... We greet thy ray, We greet, &c.

2. We walk to-day in peace beside each other,  
No tyrant smites the slave,  
No falsehood stabs, no traitor wounds his brother,  
For right now rules the brave.

3. Oh! freedom's day, glad hour of benediction,  
Shine o'er us warm and clear;  
Illumine earth till all, by sweet conviction  
Of love, shall banish fear.

## WELCOME HOME.

CHERUBINI.

*Slowly.*

1. Welcome home, my dearest, Kindest, best and sweetest, Welcome home again; Sad have I been without thee, There is a charm a-

Sad have I been with out thee,

2.

Tell me, then, true-hearted,  
Since when last we parted,  
How has been thy way?  
Sad have I been without thee,  
There is a charm about thee,  
And now may we as one remain,  
Nor part again.

bout thee, And with thee sor - row, care, and pain Can ne'er re - main.

There is a charm a - bout thee, And with thee sorrow, care, and pain Can ne'er re - main.

*mp* *cres.*

The world is wide, the world is fair, Our steps are brisk and free; Our hearts are light as summer air, Wher-ev - er

The world is wide, the world is fair, Our steps are brisk and free; Our hearts are light as summer air, Wher-ev - er

Musical notation for the first system of the song. It consists of three staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a mezzo-piano (*mp*) dynamic and a crescendo (*cres.*) marking. The melody is written on the first staff, with lyrics underneath. The second and third staves provide harmonic accompaniment.

*p*

we may be; By noon or night, By noon or night, in sun or shower, We hail the pleasure of ..... the....

we may be; By noon or night, in sun, in sun or shower, We hail, we hail, we hail the pleasure of the

Musical notation for the second system of the song. It consists of three staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a piano (*p*) dynamic. The melody continues on the first staff, with lyrics underneath. The second and third staves provide harmonic accompaniment.



hour, We hail the pleas-ure of..... the.... hour, We hail the pleas-ure of the hour.

hour, We hail, we hail, We hail the pleas-ure of the hour, We hail the pleas - - - ure of the hour.

PEACE IN THE VALE. "In a nook so still and green."\*

MELODY BY DONIZETTI

Slowly. mp p cres. D. C.

1. { In a nook so still and green, Lovelier hamlet ne'er was seen; }  
 { O - ver - head on rid-ges high, Loft-y pines, that hide the sky; }  
 D. C. Earthly cares may ne'er molest, In this vale, my peace-ful rest.

D. C.

2. Joy within my heart shall dwell,  
 'Mid the scene I love so well,  
 Shaded by the whispering trees  
 Will I woo the dreamy breeze ;

Mountain, vale, and murm'ring rill,  
 Shall with peace my spirit fill ;  
 Earthly cares may ne'er molest,  
 In this vale, my peaceful breast.

\* May be sung in two or three parts, omitting the Bass, or the Tenor and Bass.

IN TWO OR THREE VOCAL PARTS.

*Andante.*

1. A - rise, for the lark is now plum-ing his wings To soar a - bove mountains and vales, as he sings: "A - way, a -

1. A - rise, for the lark is now plum-ing his wings To soar a - bove mountains and vales, as he sings: "A - way o'er the

"A - way, a -

- way, a - way, a - way, A - far from the dark-ness I mount to the light! A - way from the world I am

world I am tak-ing my flight, A - far from the dark-ness I mount to the light! A - way, a - way, a -

- way, a - way, a - way,

\* Base may be sung an octave higher by female voices.

Three staves of music in G major (one sharp) and 4/4 time. The melody is simple and lyrical. The lyrics are written below the first two staves.

tak - ing my flight, A - far from the dark-ness I mount to the light! I mount to the light, I mount to the light!

- way, a - way, A - far from the dark-ness I mount to the light! I mount to the light, I mount to the light!

2. "Arise, and go with me as far as you may,  
Far up the high mountain that meeteth the day!  
Away where the rays of the morning shall bring  
A glory that only ☩: from morning can spring. :|

3. "Arise from your slumber, throw off all your care,  
And carol a song on the fresh morning air!  
Away in your freedom, away in your joy!  
And sing with a gladness ☩: that has no alloy." :|

MARIE MASON.

*SOLFEGGIO IN TWO PARTS.*

Two staves of music in 4/4 time. The melody is simple and lyrical. The first staff is the main melody, and the second staff is a harmonic accompaniment.



*Slowly.* *p* *cres.* *p* *cres.*

1. Hap-py, happy, hap - py are they, are they, whom boun - teous heav'n Means to re - lieve, re - lieve the

*mf* *p* *pp*

poor hath giv'n, Means to re - lieve the poor hath giv'n; Sweet is the pleas - ure, the pleasure, too, of  
to re - lieve,.... to relieve,

*cres.* *cres.* *mf* *p*

those, Whose breast with pit - y, with pit - y o - ver - flows: Then bliss su - preme must they re - ceive, Who can both  
Then.... bliss su - preme

\* The third part may be sung by a male voice, an octave lower than written.

pit - y, Who can both pit - y, Who can both pit - y and re - lieve, Who can both pit - y, both pit - y and re - lieve.

THE WIFE I SEEK. \*

SCOTTISH MELODY.

Moderato.

1. She's fair - er than morning, She's good as she's fair, Her high - est a - dorning is vir - tue most rare;

She's cheer - ful and lov - ing, She's pa - tient and kind, Un - self - ish, for - giv - ing, The one I would find.

2. Not fettered by fashion,  
Or worried by pride,  
But full of compassion,  
With charity wide.

Kind deeds are her pleasure,  
Where'er she may roam,  
But most she's a treasure  
Within her own home.

3. What features adorn her  
I know not or care,  
The spirit within her  
Gives loveliness rare.

Oh! where is she dwelling,  
This one I would win,  
Whose beauteous adorning  
Shines out from within?

\* May be sung in two parts, omitting the Base.

*Moderato.*  
SOLI.*cres.**dim.*

TUTTI.

*cres.*

Light from our ear - ly days Ten - der in beauty plays Thro' mem'ry's fairest vis-ion ; Light from our ear - ly days Ten - der in

*dim.**mf*

SOLI.

beau - ty plays Thro' mem'ry's fairest vis - ions. Ye vanished hours, your joys restore, Ye loving friends, oh, come once more, So we shall walk in

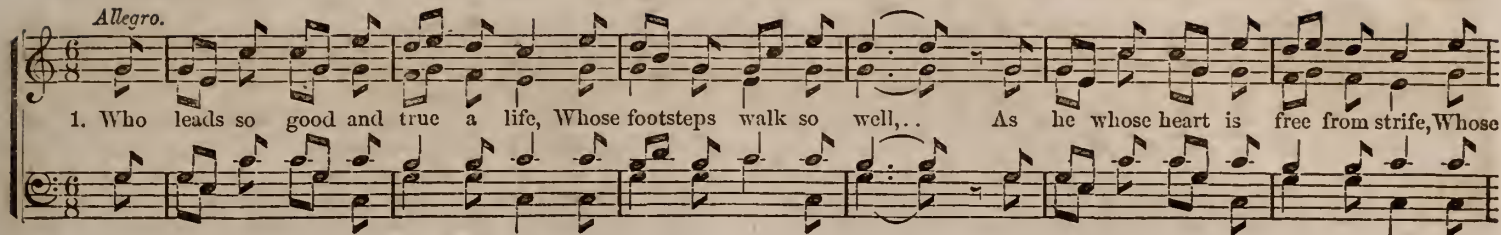
TUTTI.

sun - ny paths Our footsteps knew of you ; So we shall walk in sun - ny paths Our footsteps knew of you, Our footsteps knew of you.

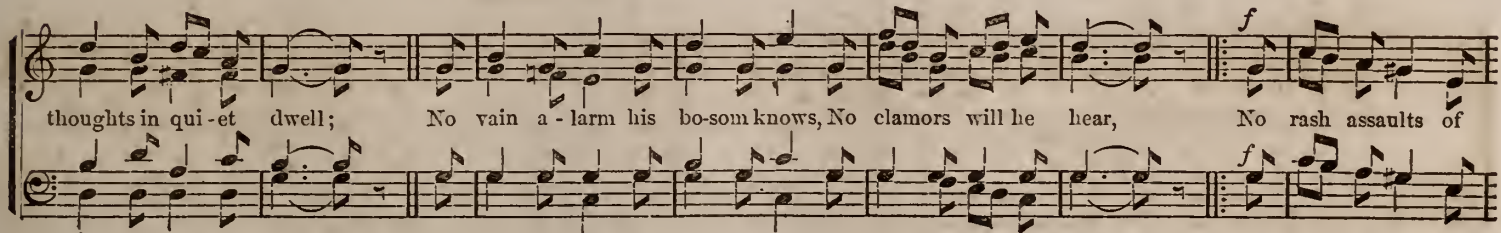
\* A celebrated French composer ; he died in 1813.



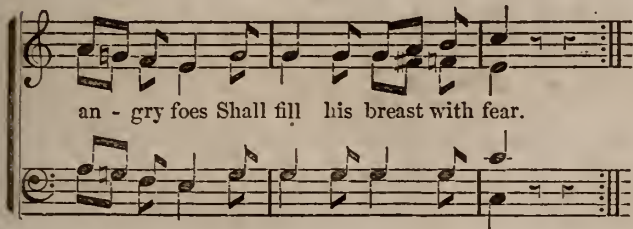
*Allegro.*



1. Who leads so good and true a life, Whose footsteps walk so well, . . . As he whose heart is free from strife, Whose



thoughts in quiet dwell; No vain alarm his bosom knows, No clamors will he hear, No rash assaults of



an - gry foes Shall fill his breast with fear.

2. In all the changes earth may bring,  
Of fond delight or pain,  
No song of folly he shall sing,  
His lips will not complain.  
When truth in peril claims his aid,  
When want or terror pleads,  
His faithful arm cannot be staid  
From brave and tender deeds.

3. So may our steadfast feet be found  
In honor's lofty ways,  
Though envy, sneer, and malice wound,  
And friendship faintly praise:  
With feeble hands we wage no fight,  
We break no brotherhood;  
Yet strike we boldly for the right,  
The just, the true, and good.

\* May be sung in two parts, or by three equal voices, omitting the Tenor.

*mf*

Banish not hope from the heart that is bleeding, Sunshine comes aft-er the gloom-i - est day;.. Night shades may linger, but

*cres. mf*

Light shall burst forth.....

*mf* *cres.* *f*

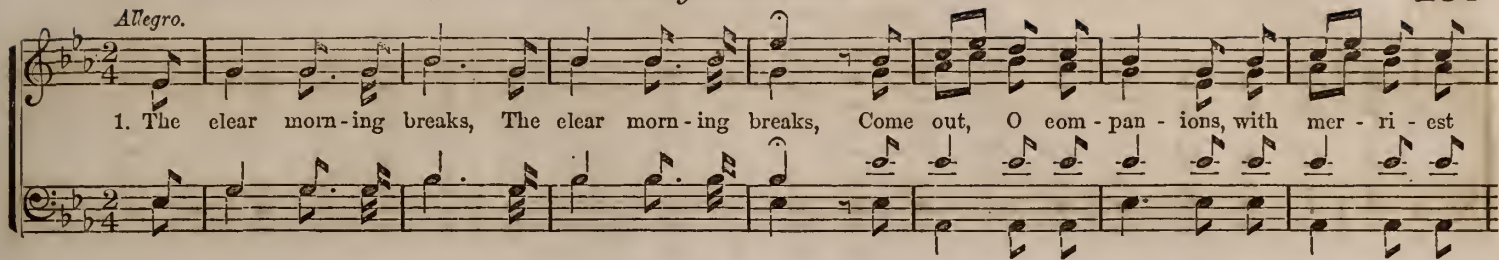
morning is breaking, Light shall burst forth, while they're flying away, flying, burst forth, burst forth while they're flying a-

*f* *mf* *f*

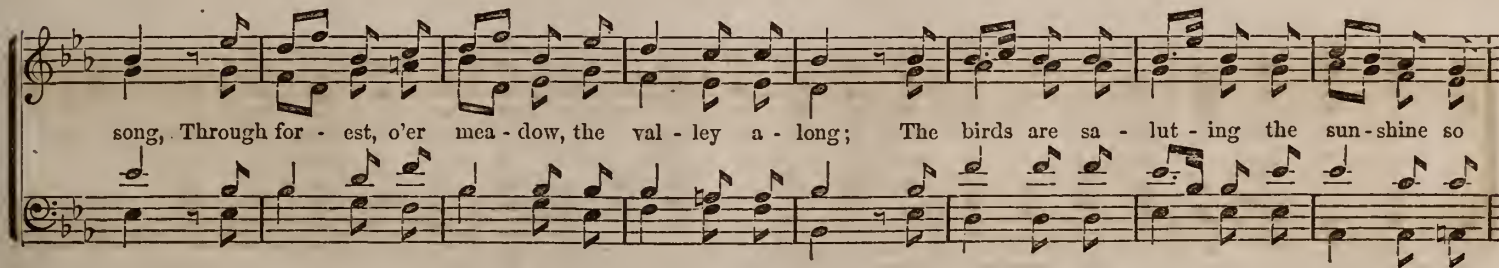
way, Light shall burst forth while they're flying a - way, while they're fly - ing a-way, while they're flying a - way...

Light shall burst forth.....

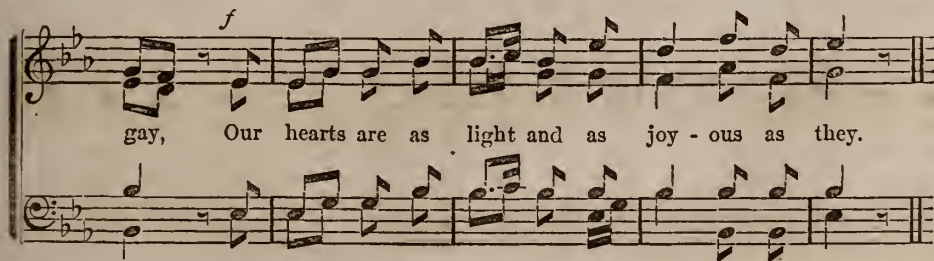
*Allegro.*



1. The clear morn-ing breaks, The clear morn-ing breaks, Come out, O com-pan-ions, with mer-ri-est



song, Through for-est, o'er mea-dow, the val-ley a-long; The birds are sa-lut-ing the sun-shine so



gay, Our hearts are as light and as joy-ous as they.

2. ♪: The woodlands are fair, :|  
We leap to the breezes by blossoms made sweet,  
We're wakeful and strong, and our footsteps are fleet;  
The town is behind us with toils it may bring,  
The sky is above us, the heavens of spring.

3. ♪: To-day we are free! :|  
No darkness or danger shall trouble our feet,  
The oaks we will climb, and the clouds will we greet;  
No summit so steep that our lithe limbs may fail,  
Aloft we will shout in our triumph all hail!

\* May be sung by female voices in three parts by omitting the Tenor.



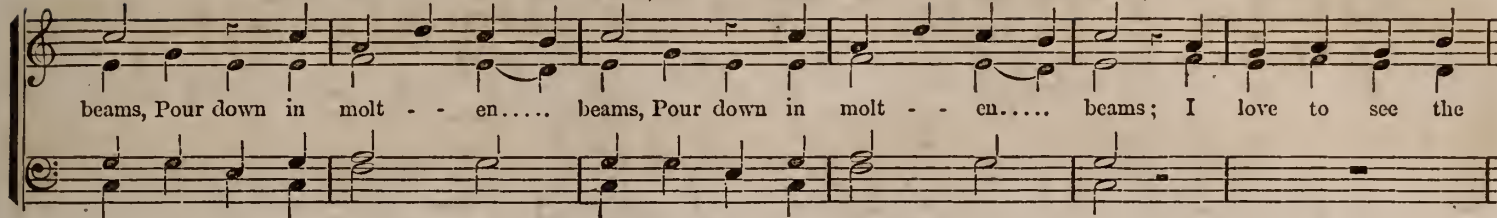
1. I love to see the sun - shine, When danc - ing o'er the earth, In check - ered beams of glad - ness, It

seems a thing of mirth, It seems a thing of mirth, It seems a thing of mirth, And  
It seems a thing of mirth, It seems a thing of mirth.

when the sky is cloud - less, Or laced with fleec - y seams, I love to see the sun - shine Pour down in molt - en

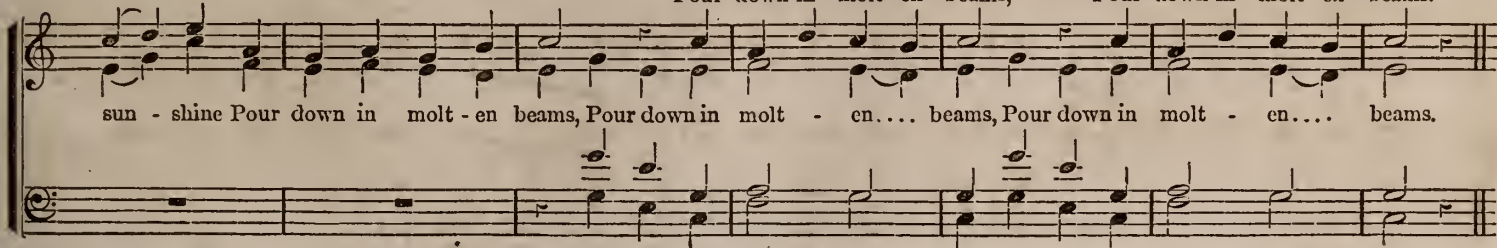
\* May be sung in two parts by omitting the Tenor and Base, or in three parts by omitting the Tenor.

Pour down in molt - en beams, Pour down in molt - en beams,



beams, Pour down in molt - - en.... beams, Pour down in molt - - en.... beams; I love to see the

Pour down in molt - en beams, Pour down in molt - en beams.



sun - shine Pour down in molt - en beams, Pour down in molt - en.... beams, Pour down in molt - en.... beams.

2. I love to see the sunshine  
 Come leaping o'er the hills  
 At morn, when mists unrolling  
 Disrobe the playful rills;  
 Or, when in highest glory,  
 At noontide's golden hour,  
 I love to see the sunshine  
 Come peeping through the bower.

3. I love the happy sunshine,  
 When fading in the west,  
 With hosts of brilliant cloudlets  
 Assembled round its crest;  
 And when its beams, departed,  
 Reflected are on high,  
 I love these gems of sunshine  
 That spangle in the sky.

*Slowly and softly. mf* *cres.* *dim.* *f*

1. How sweet - ly peal O'er vale and hill The wood - horn's wind - ing notes! So long and clear, 'Mid  
How sweet - ly peal O'er vale and hill The wood - horn's notes!

*mf* *cres.* *f*

How sweet - ly peal O'er vale and hill The wood - horn's wind - ing notes!

oakwood sear, 'Mid oakwood sear, So long and clear, The ech - o floats, ..... The ech - - o floats, The  
The ech - o floats.

ech - - o, ech - - o floats!

2. And every tree  
Upon the lea  
Now waves so green and hale!  
So purely sweet  
The waters meet,  
The waters meet  
So purely sweet,  
[: Adown the vale, :]  
Adown, adown the vale.

3. All hearts rebound  
When first resound,  
Our cheerful notes of morn!  
Glad beat all hearts  
When echo starts;  
When echo starts  
Glad beat all hearts;  
[: As winds our horn, :]  
As winds, as winds our horn.

\* May be sung in two parts; if so, the Tenor and Base being omitted, the small notes should be sung, so as to make out the full piece without rests; when the four parts are sung the small notes should be omitted, or treated as rests.



*Andante.*

*mf*

1. Gen - tly falls the cool - - ing dew, While the eve - ning ten - - der Steal - ing o'er the heaven - ly

*p*

blue, Veils the day's bright splen - dor. Dear - er far than dew - y rest, Love.... and friend - ship soothe... the

*p* *f*

breast, Dear - er far than dew - y rest, Love and friendship soothe the breast.

2.

Youth is fleeting, bloom must fade,  
Love shall stay forever;  
No sweet bond that she hath made,  
Time or chance may sever.  
Friendship, love, I fly to thee,  
Thou wilt ever comfort me.

\* May be sung in three parts by female voices, omitting the Tenor.

*Vivace.*

1. Birds in the val-ley wild, Birds on the hill, Pip-ing so pret-ti-ly, Pip-ing so shrill. Oh!

The first system of music is in 2/4 time, marked *Vivace*. It features a treble and bass staff with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The music is in common time (C) and is marked *mf* (mezzo-forte) at the end.

say where can my dar-ling be, Why should she stay so long a-way? Pret-ty bird, call her, call her to

The second system of music continues the melody and accompaniment from the first system. It is in 2/4 time and marked *Vivace*. The key signature remains one sharp (F#). The music is in common time (C) and is marked *mf* (mezzo-forte) at the end.

me, Pret-ty bird, call her, call her to me.

The third system of music continues the melody and accompaniment from the second system. It is in 2/4 time and marked *Vivace*. The key signature remains one sharp (F#). The music is in common time (C) and is marked *mf* (mezzo-forte) at the end.

2.

Call her in gentle song,  
 Soon she will hear;  
 Sing on, and quickly call,  
 Sure she is near;  
 Sing softer, louder, in the tree,  
 And sing till she shall come to me,  
 Pretty bird, call her, call her to me.

\* May be sung in two or three parts by female voices.

EVENING. "Come, dewy evening." \*

GERMAN. 141

*mp* *cres.* *f*

{ Come, dew - y eve - ning, glancing So soft - ly o'er the lea, On chil - dren's sport and danc - ing, We  
The twi - light shade is creeping, A - cross the shadowy vale, While hills a - bove are keep - ing The

*dim.* *mf* *cres.* *f* *dim.* *cres.*

raise our songs to thee. } { From coverts sunk in shadows, The birds will faintly sing, Till night o'er wood and  
light that soon must fail. } { When dew - y eve still glancing In beaut - y o'er the lea, On chil - dren's sport and

*f* 1 2 *f*

mead - ow Shall sleep and si - lence bring. bring, Shall sleep... and si - - - lence bring.  
danc - ing, We sing our songs to thee. thee, We sing.... our songs.... to thee.

\* May be sung in three parts by omitting the Tenor.



*Allegretto.*

Work a - way all the day; Cheerful la - bor brings us health; Never slow, onward go, For our

Work away all the day, Cheerful la - bor brings us health; Work away, Never slow, onward go, For our

Work a - way, Cheerful la-bor brings us health; onward go,

toil shall give us wealth. Work away all the day, Work away all the day, Cheerful labor brings us health; Never slow, never slow, onward

Cheerful labor, Cheerful labor brings us health, Onward go,

go, onward go, For our toil shall give us wealth. Work away all the day, Work a-way all the day; Cheerful la - bor bringeth

Work away, Cheerful la - bor

Base may be sung by female voices.

health; Never slow, onward go, Never slow, onward go, Cheer-ful la-bor bringeth health, Cheer-ful la-bor bringeth health.

Work away, Cheerful labor bringeth health, Work away, Cheerful labor, etc.

This musical score is for a two-part setting. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line to the bottom staff. The piece concludes with a double bar line.

THE MORNING. "Oh, how joyful is the morning!"

T. WEIGL ARRANGED IN THREE PARTS FOR FEMALE VOICES BY CARL ABELA, LEIPZIG.

*Allegro.*

Oh, how joy-ful is the morning! How joyful is the morning! How joy-ful is the morning! Peace and joy with light are

dawning; Not a sor-row, Not a sor-row, Not a sor-row stays behind. Clear as beams the sun in heav'n, Clear as beams the sun in

This musical score is for a three-part setting for female voices. It is in 2/4 time and has a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score is written for three parts, with the first part on the top staff, the second part on the middle staff, and the third part on the bottom staff. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line to the bottom staff. The piece concludes with a double bar line. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

heav'n, Comfort to my heart is giv'n, Strength and brightness to my mind, Strength and brightness to my mind, Strength and brightness

Oh! how joy-ful, Oh! how joy-ful, Oh! how joy-ful is the morn - ing!

to my mind. Oh! how joy-ful, Oh! how joy-ful, how joy-ful is the morn - ing!

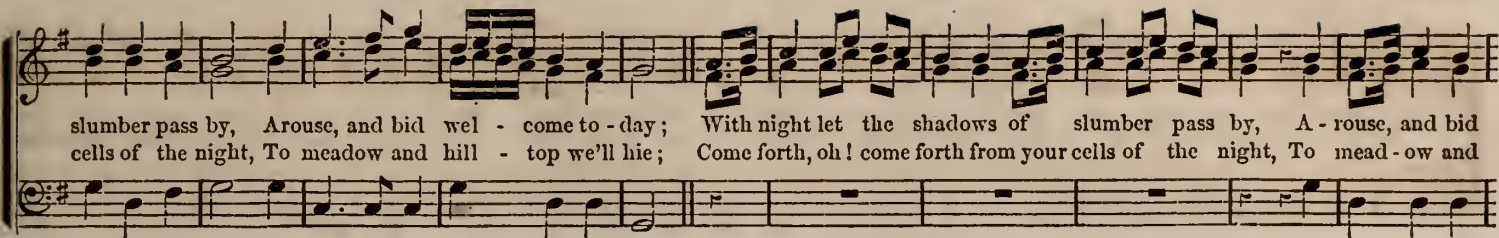
## EARLY RISING. "The light of the morning." \*

MELODY BY SPOFFORTH.

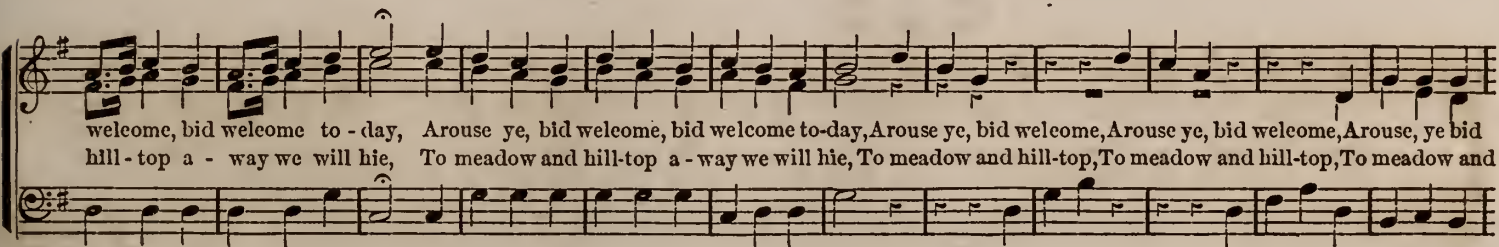
1. The light of the morning is bright in the sky, The birdlings sing sweet car - ly lay; With night let the shadows of  
2. How bright is morn's ris - ing, how brilliant the light, While spreading o'er mountain and sky! Come forth, oh! come forth from your

\* Base may be sung by female voices.

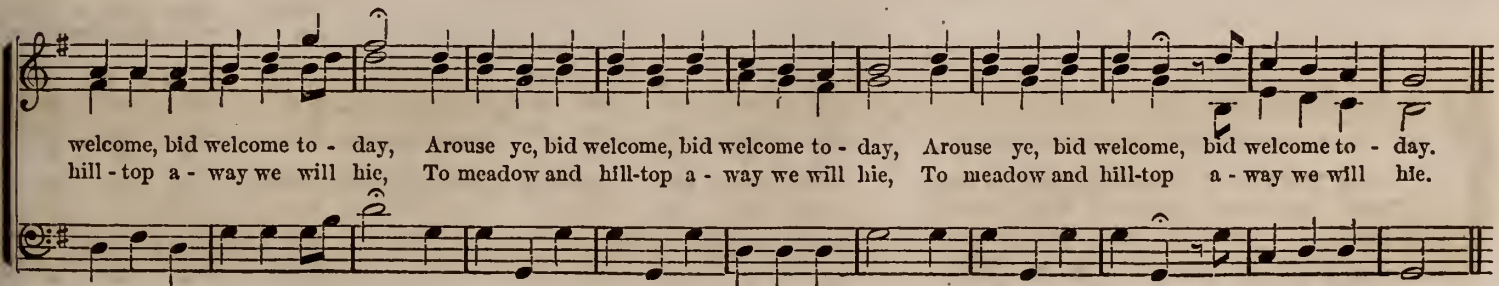




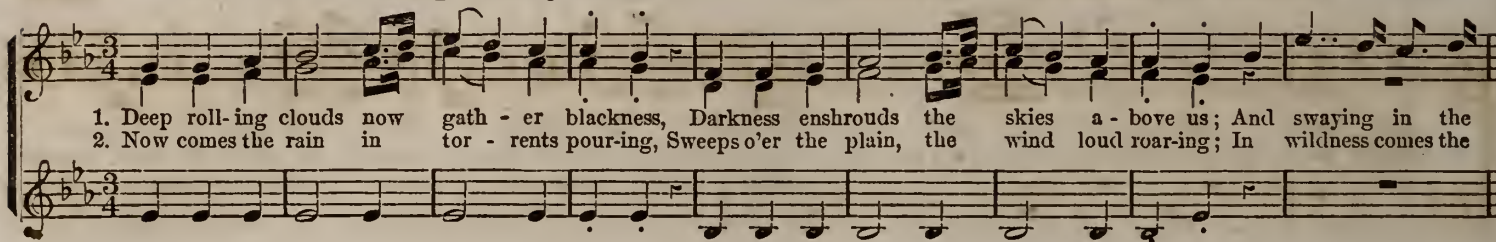
slumber pass by, Arouse, and bid wel - come to - day; With night let the shadows of slumber pass by, A - rouse, and bid  
cells of the night, To meadow and hill - top we'll hie; Come forth, oh! come forth from your cells of the night, To mead - ow and



welcome, bid welcome to - day, Arouse ye, bid welcome, bid welcome to-day, Arouse ye, bid welcome, Arouse ye, bid welcome, Arouse, ye bid  
hill-top a - way we will hie, To meadow and hill-top a - way we will hie, To meadow and hill-top, To meadow and hill-top, To meadow and

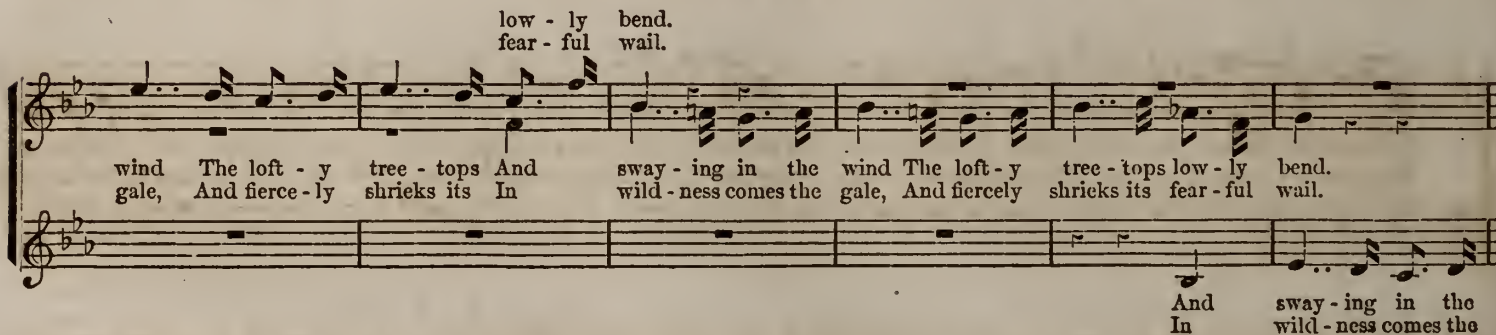


welcome, bid welcome to - day, Arouse ye, bid welcome, bid welcome to - day, Arouse ye, bid welcome, bid welcome to - day.  
hill-top a - way we will hie, To meadow and hill-top a - way we will hie, To meadow and hill-top a - way we will hie.



1. Deep roll-ing clouds now gath - er blackness, Darkness enshrouds the skies a - bove us; And swaying in the  
 2. Now comes the rain in tor - rents pour-ing, Sweeps o'er the plain, the wind loud roar-ing; In wildness comes the

low - ly bend.  
 fear - ful wail.

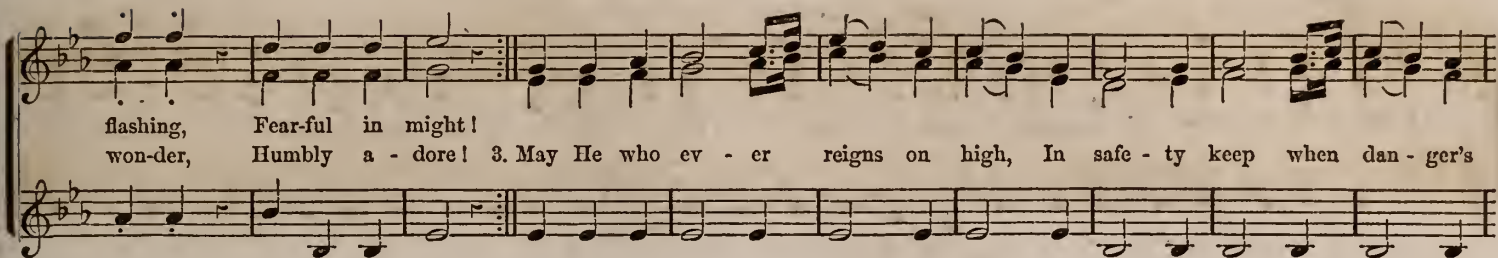


wind The loft - y tree - tops And sway - ing in the wind The loft - y tree - tops low - ly bend.  
 gale, And fierce - ly shrieks its In wild - ness comes the gale, And fiercely shrieks its fear - ful wail.

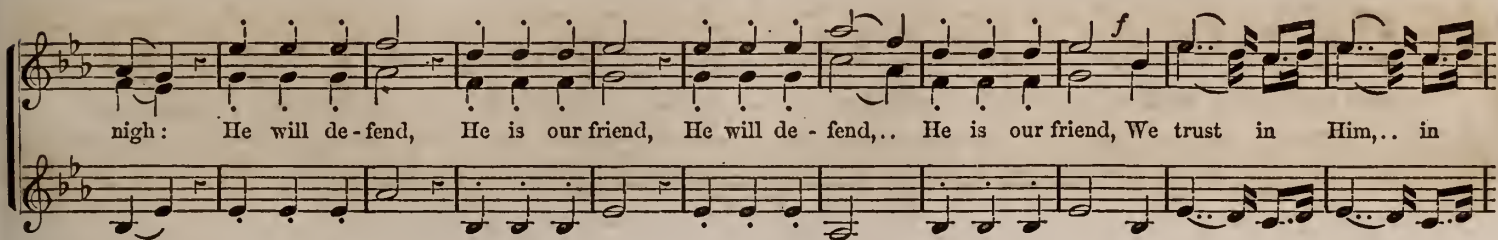
And sway - ing in the  
 In wild - ness comes the



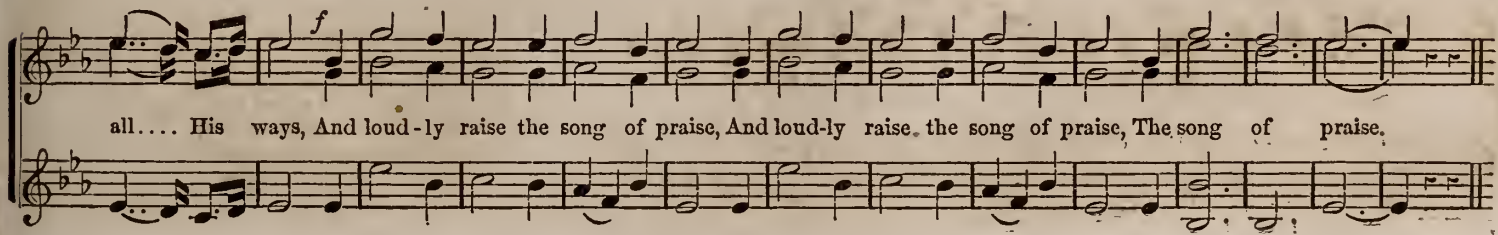
wind The loft - y tree - tops low - ly bend. Now darts the lightning Through the dark night! Viv - id - ly  
 gale, And fiercely shrieks its fear - ful wail. Hark! hear the thunder Fear - ful - ly roar! Pause we in



flashing, Fear-ful in might!  
won-der, Humbly a - dore! 3. May He who ev - er reigns on high, In safe - ty keep when dan - ger's



nigh: He will de - fend, He is our friend, He will de - fend, .. He is our friend, We trust in Him, .. in



all.... His ways, And loud-ly raise the song of praise, And loud-ly raise the song of praise, The song of praise.



*Slowly.*  
*mp**cres.*

1. When the sil-ver moon-beams quiv-er, Soft-ly glides our lit-tle boat; As up-on the tranquil riv-er, Down the stream we

gen-tly float. Well it suits the eve-ning hour, Here to pause in scenes so fair, Now let beau-ty's soothing pow-er

Ban-ish thoughts of toil and care, Ban-ish thoughts of toil and care.

2. At this hour when all is resting,  
Calm and silence on us steal;  
Hushed is laughter loud and jesting,  
All the soothing influence feel.  
While in songs our voices blending  
With the water soft and low,  
Up the distant mount ascending,  
Wake the echoes as we go.



*Sostenuto. mf**mp**p**f*

1. The hour is near when we must part; From lov'd com-pa-nions, near the heart, We soon must part! We soon must part! And

sure there's naught in mor-tal life, A strug-gle like the bit-ter strife, When call'd to part, When call'd to part, When call'd to

Why suf-fer sadness, gloom or pain?

part. Yet sor-row not; why should we grieve,

Why suf-fer pain? In hope we'll say, in tak-ing leave, We

Why suf-fer sadness, gloom or pain?



on - ly part to meet a - gain! To meet a - gain, To meet a - gain, To meet a - gain!

The musical score is for a two-part setting. The top staff is in treble clef with a key signature of one flat (B-flat). It features a melody with a crescendo from piano (p) to forte (f). The bottom staff is in bass clef with the same key signature, providing a harmonic accompaniment. The lyrics are written below the top staff.

## FLOWERS. "Farewell! sweet summer flowers." \*

BEETHOVEN. OP. 100. UNALTERED.

*Slowly.*

1. Fare ye well! sweet sum - mer flow'rs, Joy of ma - ny pleasant hours; Rudely blows the wintry blast, And your life is chilling

The musical score is for a piano piece in 3/8 time, marked 'Slowly'. It is in a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the top staff.

fast; On the hill-side, in the dell, Gen - tle flow'rs, fare ye well!

This is the second system of the musical score for 'FLOWERS. "Farewell! sweet summer flowers." \*'. It continues the melody and accompaniment from the first system. The lyrics are written below the top staff.

2.

Summer days have passed away,  
 Winter holds his ruder sway;  
 All the singing birds have gone  
 Far to warmer regions flown,  
 Lovely flow'rs, so fair, so frail,  
 Winter comes, fare ye well!

\* May be sung in two or three parts by female voices.

*Lento.*

1. Where are the swallows fled? Froz - en and dead, Per - chance, up - on some black and storm - y shore? Oh! doubting heart!

*Allegretto.*

Far o'er the pur - ple seas They wait, in sun - ny ease, The balm - y southern breeze, To bring them to their north - ern home.. a - gain...

2. Why must the flowers die!

Prisoned they lie

In ice-bound tomb, unheeding tears or rain!

Oh! doubting heart!

They gently sleep below.

The soft, white ermine snow,

While winter-winds do blow,

To breathe and smile upon you soon again.

3. Veiled are the sun's bright rays

These many days!

Will dreary hours forever sadden earth?

Oh! doubting heart!

Behind the clouds on high

Doth smile the sunny sky,

That soon—for spring is nigh—

Shall wake the summer into golden mirth.

4. Hope lieth dead, and light

Quenched in night!

What sound can break the silence of despair?

Oh! doubting heart!

Thy sky is overcast,

Yet stars shall shine at last

More bright for darkness past,

And angels' silver voices stir the air.

# DO THE RIGHT. "Only one can never fail." \*

J. A. NAUMANN.

153

*Andante. mp* *cres.* *dim.* *cres.*

1. On - ly one can nev - er fail, Ev - er do - ing all things well! His, the sleep-less, searching eye, Watching

*dim.*

o'er us from the sky; His, the ev - er - last - ing arm, Hold - ing us from ev - ery harm; His, the

way where all is right!.. Trust in Him, and do the right!

2.

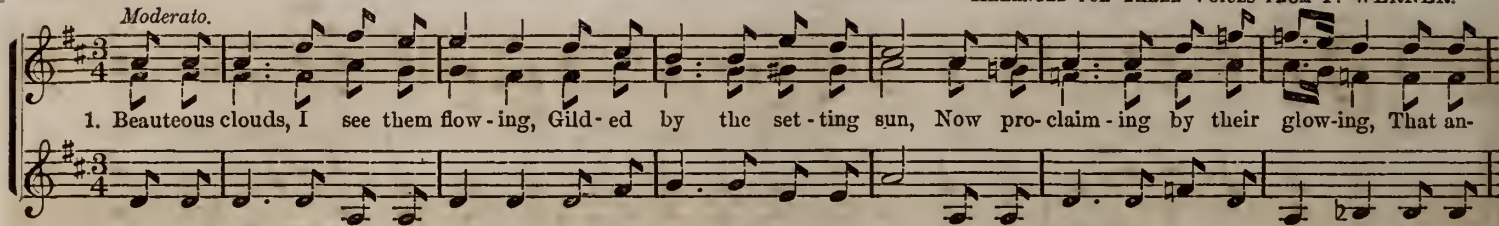
He will every promise keep,  
Walking with us through the deep;  
Storms may come, and winds may blow,  
They can never lay us low;  
Through the flood, and through the fire,  
He will lead us ever higher,—  
Till our faith is lost in sight!  
Trust in Him, and do the right!

MARIE MASON.

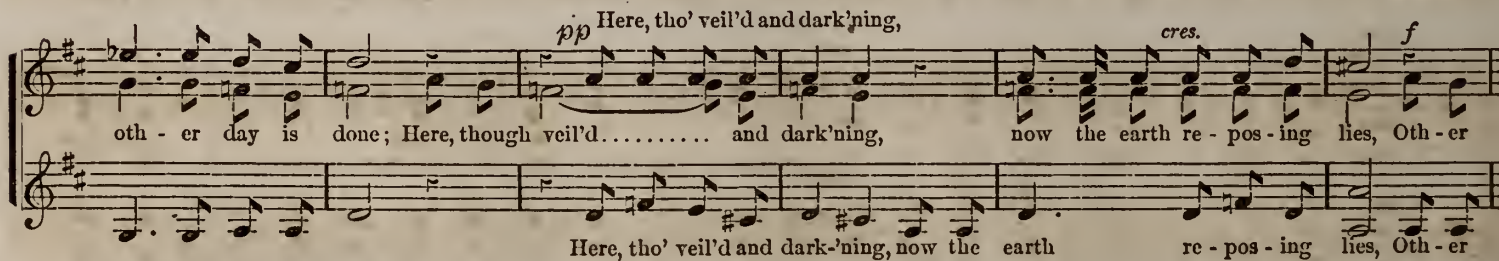
\* May be sung in two or in three parts by female voices; if in three parts, the Tenor should be omitted.



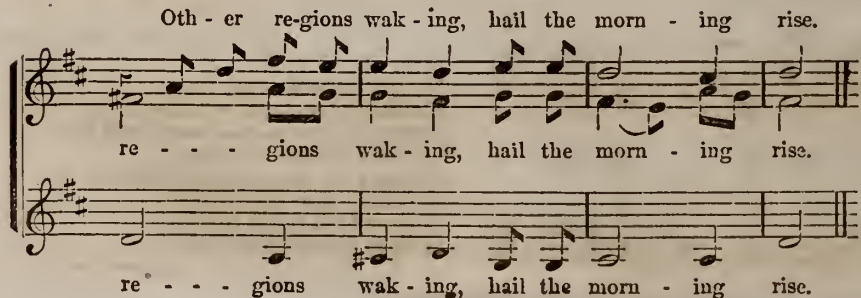
ARRANGED FOR THREE VOICES FROM F. WERNER.

*Moderato.*


1. Beauteous clouds, I see them flow-ing, Gild-ed by the set-ting sun, Now pro-claim-ing by their glow-ing, That an-



*pp* Here, tho' veil'd and dark'ning,  
oth - er day is done; Here, though veil'd..... and dark'ning, *cres.* now the earth re - pos - ing lies, *f* Oth - er  
Here, tho' veil'd and dark'ning, now the earth re - pos - ing lies, Oth - er



Oth - er re-gions wak - ing, hail the morn - ing rise.  
re - - - gions wak - ing, hail the morn - ing rise.  
re - - - gions wak - ing, hail the morn - ing rise.

2. Distant sounds, I hear them floating  
On the breeze, like zephyr's sighs,  
From the land of sweet remembrance,  
Whither oft my heart still hies;  
Although sweetly sounding, scarcely greet my list'ning ear,  
They are fraught with sadness, mingling hope and fear.
3. Gilded vapors, bear my greeting  
To the land I call my own;  
Say my heart for it is beating,  
Though my youthful days are flown;  
Childhood's sweetest visions, like the tinted clouds, appear  
Distant far more lovely now than when so near.

# THE WANDERER'S RETURN. "Bounding billows! restless beating." 155

MUSIC BY FRANCIS ABT.

*Allegretto.*

*f* *mf* *f*

1. Bounding bil-lows! rest-less beat-ing, Bear me swift-ly to my home; Heart-y wel - come there a - wait-ing, Bids the

Hearty welcome there a - wait - ing, etc.

*p* *cres.* *mf*

wand'rer quick-ly come; Lov-ing eyes are sea-ward watching, Longing hearts im-pa-tient burn, And the days their length are

And the days their length, etc.

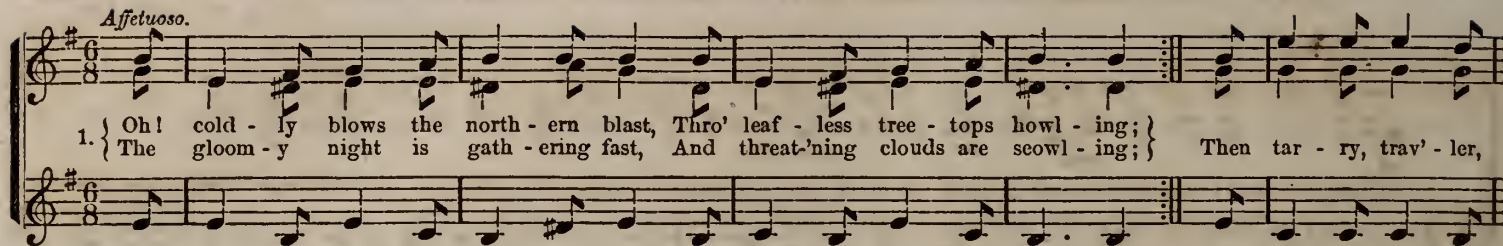
*cres.* *f*

stretching, Till the wan-d'r'er home re - turn, Till the wand'r'er home re - turn.

2.

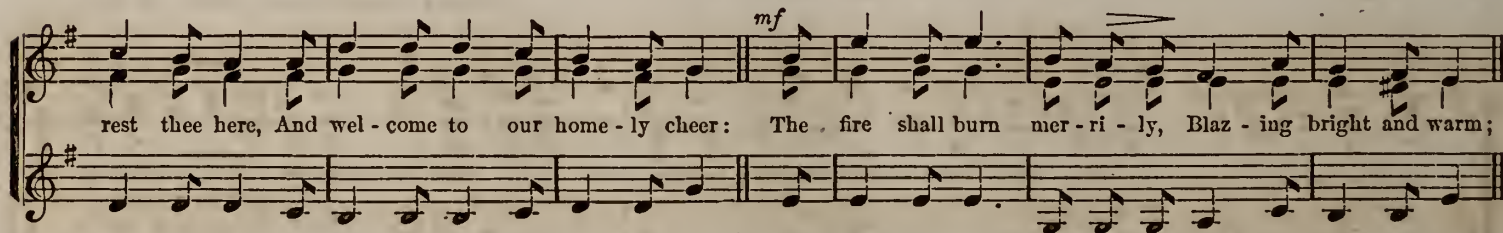
Friendly breezes! freshly blowing,  
Swell the sails, and speed my way!  
Faster, far, my heart is going,  
Than your wildest tempests play.  
Ah! the joy once more to meet them,  
And no more afar to roam!  
Ah! the sweet delight to greet them,  
All the dear ones left at home.

*Affettuoso.*

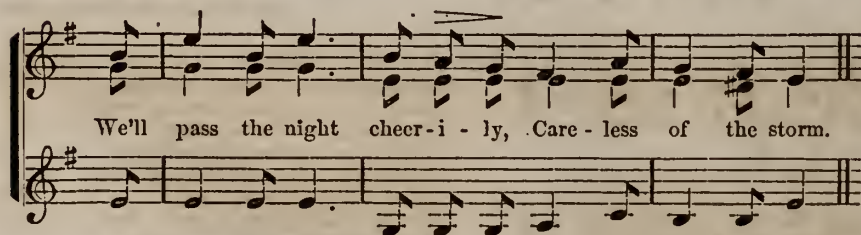


1. { Oh! cold - ly blows the north - ern blast, Thro' leaf - less tree - tops howl - ing; }  
 The gloom - y night is gath - ering fast, And threat - ning clouds are seowl - ing; } Then tar - ry, trav' - ler,

*mf*



rest thee here, And wel - come to our home - ly cheer: The fire shall burn mer - ri - ly, Blaz - ing bright and warm;



We'll pass the night cheer - i - ly, Care - less of the storm.

2. The mountain road is drear and lone,  
 The wolves are fierce and hungry,  
 The light of day will soon be gone,  
 The storm become more angry.  
 Then tarry, etc.
3. No moon shall shine thy way to night,  
 Nor stars to cheer and guide thee;  
 The wind will blow, the rain will beat,  
 Some evil will betide thee.  
 Then tarry, etc.



1. { Pull, pull a - way, boys, and let your oars more stead - i - ly Keep time to the sound of the  
Hark! to their mu - sic o - bey the sum - mons read - i - ly, Their call it de - lights us, of

Pull, pull, pull, pull,

dis - tant vil - lage bells, } Oh! how I love those clear old bells, With *tran-quil* joy my bo - som swells, As  
home and joy it [OMIT] tells. } Oh! how I love those clear old bells, With joy my bo - som, etc.

list'ning to their welcome strain, I feel my - self a child a - gain. So

2. Well I remember, with what profound emotion,  
After long, weary years, toiling hard in distant climes;  
Then, when preserved from the perils of the ocean,  
With what joy again came the sound of village chimes.  
Their merry peal the echoes wove,  
As forth in *lively* tones they spoke;  
They seem'd my safe return to greet  
In accents full of welcome sweet.  
So pull, pull away, etc.

Step it light-ly! Shin-ing bright-ly, See the snow cov-er'd ice all a-

Step it light-ly! Shin-ing brightly, See the snow, etc.

This system consists of two staves in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the notes. The first staff ends with a repeat sign, and the second staff continues the melody.

round us! Hear the call, Lest we fall, Hear the call, Lest we fall, Hear the call, Hear the call, Lest we fall.

This system continues the melody from the first system. It features two staves in 4/4 time with a key signature of one sharp. The lyrics are placed below the notes. The melody is written in the treble clef, and the bass line is in the bass clef. The system ends with a repeat sign.

Ev - er read-y, Firm and steady, Guard the foot-steps from dan - ger sur-round-ing; Hear the

Ev - er read-y, Firm and steady, Guard the foot - steps, etc.

This system continues the melody from the second system. It features two staves in 4/4 time with a key signature of one sharp. The lyrics are placed below the notes. The melody is written in the treble clef, and the bass line is in the bass clef. The system ends with a repeat sign.

call, Lest we fall, Lest we fall, One and all, To our ease and our com - fort con-found-ing. *f* Hear the call, Lest we

Hear the call,

fall, To our ease and our com - fort con-found-ing. *f* Lest we fall, One and all, To our

Lest we fall, Lest we fall, One and all, To, etc.

ease and our com-fort con-founding, *f* Hear the call, Lest we fall, Lest we fall, *ff* One and all, Hear the call, One and all.



*Slowly.*

1. { We part - ed, we who loved so well, When ear - ly morning glimmered gray, }  
 { And in the west, the moon's pale shell, Fad - ed be - fore the com - ing day; } We part - ed, when the

au - tumn leaf Fell soft - ly on the yel - lowing plain; We part - ed with the voice - less grief Of those who

ne'er may meet a - gain. Oh! wea - ry pain! Ne'er meet a - gain!

2. But, when beneath the sky of May,  
 The hawthorn blossom'd far and near,  
 There dawned for us a brighter day,  
 And fate proved kinder than our fear;  
 For then, beneath the linden's shade,  
 Once more I held thee to my heart,  
 And there the whisper'd vows were made,  
 That joined our lives no more to part.  
 Oh! happy heart!  
 No more to part!

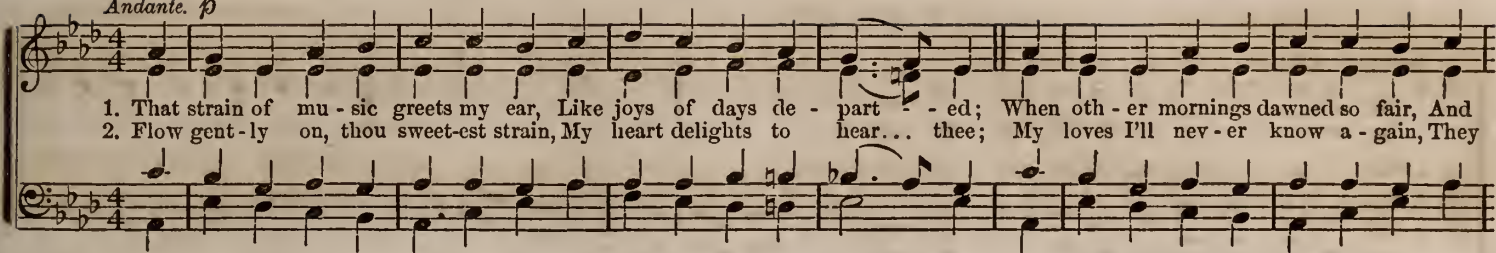
\* May be sung in three parts by female voices, omitting the Tenor.

"That strain of music greets my ear."

FROM BEETHOVEN.

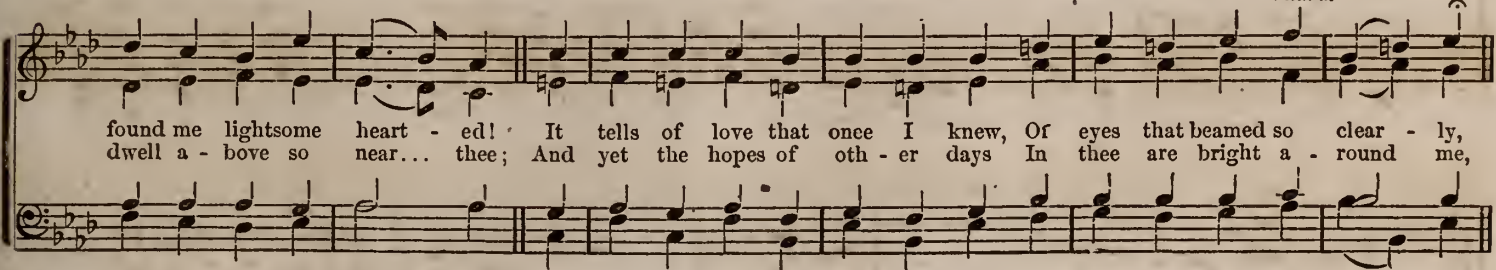
161

*Andante. p*



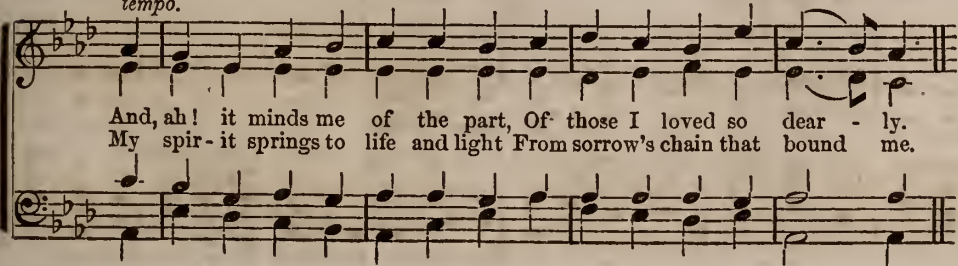
1. That strain of mu - sic greets my ear, Like joys of days de - part - ed; When oth - er mornings dawned so fair, And  
2. Flow gent - ly on, thou sweet - est strain, My heart delights to hear... thee; My loves I'll nev - er know a - gain, They

*ritard.*



found me lightsome heart - ed! It tells of love that once I knew, Or eyes that beamed so clear - ly,  
dwell a - bove so near... thee; And yet the hopes of oth - er days In thee are bright a - round me,

*tempo.*



And, ah! it minds me of the part, Of those I loved so dear - ly.  
My spir - it springs to life and light From sorrow's chain that bound me.

3.

Thou breathest o'er my inmost soul  
A charm for all my sadness;  
The clouds that heavy round me roll,  
Depart, and all is gladness;  
Oh, fly not yet! with long delay,  
Still fondly linger near me;  
Blest voice of joy and comfort, say—  
I would forever hear thee.

**TREBLE.** *Moderato. f*

Come a-way! Come a-way! Let us go To and fro; Come away! Come a-way! Let us go

**ALTO.**

Come a-way! Come a-way! Let us go To and fro, Nor a mur-mur ev - er know; Come a-way! Let us go

*f p f*

*mp* To and fro, Nor a murmur ev - - - er know; *mp* Here to-day, And then a-way, And then a-way,

To and fro, Nor a murmur, Nor a murmur ev - er know; Here to-day, And then a-way, Here to-day, And then a-way,

*mp* To and fro, ..... *cres.* Here to-day, And then a-way, And then, etc.



*"Come away! Let us go, to and fro."* (CONCLUDED.)

163

*f* In the light All is bright, When our footsteps walk a - right, walk a - right. *f* Come a-way! Come a-way! Let us

*f* In the light All is bright, When our footsteps walk a - right, walk a-right. Come a-way! Come away! Let us go To and

*f* Come a-way! Come a-way! Let us

go To and fro, Songs of joy shall ev - er flow, Songs of joy shall ev - - - er flow.....

fro, Songs of joy shall ev - er flow, Songs of joy shall ev - er flow, Songs of joy shall ev - er flow....

Songs of joy shall ev - er flow, Songs of joy, Songs of joy shall ev - er flow....

go To and fro, Songs of joy..... shall ev - er flow.....

## MOTET. "Deep be thy sleep."

*Largo e piano.*

Thou love-ly form, whose breath

No

1. Deep be thy sleep! Rest thee with-in thy grave, Thou lovely form, whose breath From cold, re-lent-less death No bloom

bloom, etc.

In peace,.. etc.

..... of youth could save; Deep be thy sleep, In peace with-in thy grave.

2. Deep be thy sleep;  
How brief thy fleeting day!  
The morning's rosy light  
To shades of silent night,  
Too soon hath passed away.  
Deep be thy sleep!  
How brief thy fleeting day.
3. Deep be thy sleep!  
Thy spirit goes before;  
Through bitter falling tears  
Our faith the message hears:  
"Ye all shall meet once more."  
Deep be thy sleep!  
Thy spirit goes before.

## OCEAN LULLABY. "Gently swelling, sleeping ocean." \*

*Larghetto e piano.*

FROM "ASAPH."

1. Gen - - - tly swell - - - ing, sleep-ing o - - - cean, Nev - - - er still..... your

Gen - tly swell - ing, gent - ly swell-ing, sleep-ing o - cean, sleep-ing o - cean, Nev - er still your wa - ters be, Never

\* May be sung in three parts by female voices, omitting the Tenor.

Flow - ing on.....

*mp*

wa - - - ters be,..... Flow-ing, flow - ing on..... with cease - - less

still, Nev-er still, nev-er still your wa - ters be, Flowing on with cease-less mo - - - tion, Flowing on with

mo - tion, Sweet-ly sing - ing lul - la - by, lul - la - by, Sweet-ly sing - ing lul - la - by, lul - la - by,

*p*

cease-less mo-tion, sweet-ly sing - ing, etc. lul - - -

*len.*

lul - la - by, lul - la - by, lul - la - by.

la - by.

2.

Restless billows, ever rolling,  
On the rocks with moaning sigh;  
Coming, going, rising, falling,  
Sweetly singing lullaby.



*Moderato.*

Haste we from the cit-y's roar, To old o-cean's sand-y shore! Haste we from the cit-y's roar, To old o-cean's sand-y

shore! Where white foam o'er-tops the waves, As the howl-ing tem-pest raves; Where bright wavelets leap to land, Rippling

waves;.....

on the sun-lit strand; Where the tan-gled sea-weeds grow, Where re-fresh-ing breez-es blow; Where the calm and where the

\* May be sung in three parts by female voices.

storm Cloud and sky new beauties form. Haste we from the cit - y's roar, To old o - cean's sand - y shore! Haste we

The first system of the musical score is written on a grand staff (treble and bass clefs). The treble staff contains a complex melody with many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic passage. The bass staff has a simpler, more melodic line. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time (C). The lyrics are printed below the treble staff, aligned with the notes.

from the cit - y's roar, To old o - cean's sand - y shore! Watch each dis - tant, gleaming sail, Spread to catch the, etc.

The second system continues the musical piece. It features similar notation to the first system, with a busy treble staff and a more active bass staff. The lyrics continue across the system. A dynamic marking 'p' (piano) is visible above the treble staff in the middle of the system. The lyrics 'Watch each dis - tant, gleaming sail, Spread to catch the, etc.' are positioned above the final notes of the treble staff.

gale; Watch the fish-er's toil-ing hand, Urge his lad - en boat to land! Haste we from the cit - y's roar, To old ocean's sand - y

The third system concludes the page. The musical notation follows the same pattern as the previous systems. The lyrics 'gale; Watch the fish-er's toil-ing hand, Urge his lad - en boat to land! Haste we from the cit - y's roar, To old ocean's sand - y' are printed below the treble staff. A dynamic marking 'mf' (mezzo-forte) is visible above the treble staff in the middle of the system.

shore! Haste we from the cit-y's roar, To old ocean's sand-y shore! To old ocean's sand-y shore! To old ocean's sand-y shore!

THE SUN BEYOND THE GRAVE. "Cease, tender love, thy weeping." GERMAN SONG.

1. Cease, ten - der love, thy weep - ing, A bright - - - er day is nigh; For, far in cloud-less  
2. Cease, love, thy tim - id sor - row, Be - hold..... the heavenly light To cheer thy path - way

A bright - er day is nigh; etc.

sky, bright; The star of morn is sleep - ing.  
Oh, cease these doubts to bor - row.

The star, the star, etc.

3. Though still with foes contending,  
The strife ere long shall cease;  
In cloudless joy and peace  
Thy weary labors ending.
4. Brightly the crimson morning,  
Fair hope, looks out on thee;  
Eternal day we see;  
All glorious is thy dawning!



†

1. I'm wear - in' a - wa', Jean, Like snaw in a thaw, Jean; I'm wear - in' a - wa' To the land o' the leal. ‡

There's nae sor - row there, Jean, There's neither could nor care, Jean; The day is aye fair In the land o' the leal. §

2. Ye've been leal and true, Jean,  
Your task is ended now, Jean;  
And I'll welcome you  
To the land o' the leal.  
Our bonnie bairn's there, Jean,  
She was baith guid and fair, Jean;  
And we grudged her sair  
To the land o' the leal.

3. But sorrow's sel' wears past, Jean,  
And joy is comin' fast, Jean,  
The joy that's aye to last  
In the land o' the leal.  
Then dry that tearful e'e, Jean,  
My soul langts to be free, Jean;  
And angels wait on me  
To the land o' the leal.

4. Our friends a' are gane, Jean;  
We've lang been left alane, Jean;  
We'll a' meet again  
In the land o' the leal.  
Now, fare ye weel, my ain Jean;  
This world's care is vain, Jean;  
We'll meet and aye be fain§  
In the land o' the leal.

\* A favorite song of BURNS, who says: "It has often filled my eyes with tears." He adds, "There is a tradition, which I have met with in many places of Scotland, that it was Robert Bruce's march at the battle of Bannockburn."

† The irregularity of the stanzas require, that care be taken to adjust the music to the words, as indicated by small notes.

‡ Land of the leal—the place of the faithful in heaven. Leal—loyal.

§ Fain—fond.

*Allegro.* *f* *p* *cres.* *f*

1. Praise the Lord! Praise the Lord! when blush - ing morning Wakes..... the blossoms fresh.. with dew; Praise him,

*f*

when reviv'd ere - a - tion Beams..... with beauties fair.... and true.

2. Praise the Lord! praise the Lord! and may his blessing  
Guide us in the way of truth,  
Keep our feet from paths of error,  
Make us faithful in our youth.

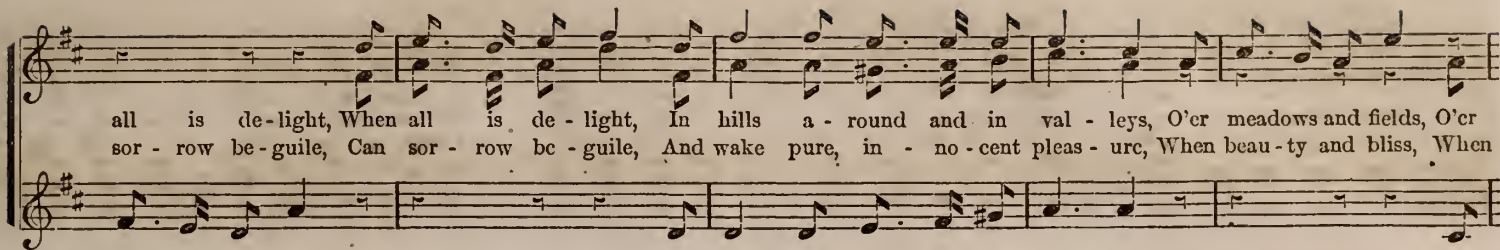
3. Praise the Lord! praise the Lord! ye hosts of heaven;  
Angels, sing your sweetest lays;  
All things utter forth his glory,  
Shout aloud Jehovah's praise!

## SPRING VERDURE. "Oh welcome, spring verdure."

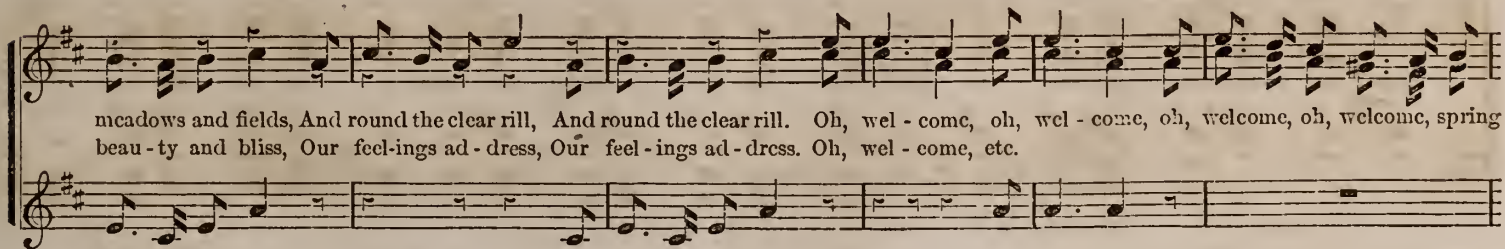
NAGELL

*Andantino.*

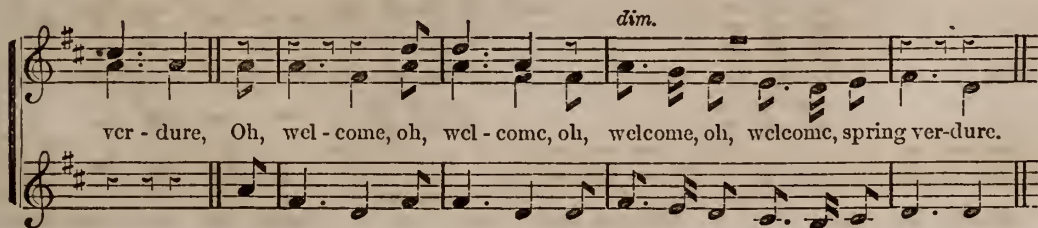
1. Oh, wel - come, oh, wel - come, oh, welcome, oh, welcome, spring ver - dure, When May is so bright, When May is so bright, When  
2. Oh, wel - come, oh, wel - come, oh, welcome, oh, welcome, spring ver - dure, When nature's sweet smile, When nature's sweet smile, Can



all is de-light, When all is de-light, In hills a-round and in val-leys, O'er meadows and fields, O'er  
sor-row be-guile, Can sor-row be-guile, And wake pure, in-no-cent pleas-ure, When beau-ty and bliss, When



meadows and fields, And round the clear rill, And round the clear rill. Oh, wel-come, oh, wel-come, oh, welcome, oh, welcome, spring  
beau-ty and bliss, Our feel-ings ad-dress, Our feel-ings ad-dress. Oh, wel-come, etc.



*dim.*  
ver-dure, Oh, wel-come, oh, wel-come, oh, welcome, oh, welcome, spring ver-dure.

3.

Oh, welcome, spring verdure,  
When oft in the grove  
So happy I rove,  
'Mid song all joyfully flowing;  
When all that is seen  
Is sparkling with green;  
Oh, welcome, spring verdure.



*p*

Pure, rip-pling riv - er, Mur-mur-ing ev - er, Lin-ger-ing nev - er, On - ward you flow; Sing-ing so

sweet - ly, And trip - ping on so light - ly, And ev - er spark - ling bright - ly, As roll - ing on you

*mf* *cres.* *dim.*

go. Then thro' the mead Slow-ly you glide, While on each side Sweet flow'rets do bloom; Thus

*mf*

go; Then thro' the mead Slow-ly you glide, While on each side..... Sweet flow - 'rets bloom, Thus

Thus as you're pass-ing, Cheer-ing and blessing, Till in the o - cean You end your mis-sion.

..... as you're pass-ing, Cheer - - ing and blessing, Till.. in the o - cean You.. end your mis-sion.

*p* So on-ward glid-ing, Nev - er a - bid-ing, We too are glid-ing, Pass-ing a - way; Soon o'er the

o - cean, When time shall be no more, Free from com - mo - tion, We'll reach the peace - ful shore. Let

Let us, in passing, Be faithful, and ev-er Bestow rich blessing, As does the riv - er.

us, in pass - ing, Be faith - ful, and ev - er Be - stow rich bless - ing, As does the riv - er.

This system contains the first line of music. It features a treble and bass staff in G major (one sharp). The melody is in the treble, and the accompaniment is in the bass. The lyrics are written below the notes.

*mp*  
So on the o - cean Time pass'd a - way, Dawns on our vis - ion, Bright, e - ter - nal day.

This system contains the second line of music. It begins with a mezzo-piano (*mp*) dynamic marking. The melody continues in the treble, with the accompaniment in the bass. The lyrics are written below the notes.

*f* *mp* *f* *dim.*  
So on the o - cean Time pass'd a - way, Dawns on our vis - ion Bright, e - ter - nal day.

This system contains the third line of music. It features dynamic markings: *f* (forte) at the beginning, *mp* (mezzo-piano) in the middle, *f* (forte) again, and *dim.* (diminuendo) towards the end. The melody and accompaniment continue as in the previous systems, ending with a double bar line.



MORNING. "The day is dawning."

175

*Allegro. f*

The day is dawn-ing, And beams of morning, With bright a - dorn-ing, Il - lume the sky; Gay birds are winging, And loud-ly

This system of music is written for piano in 3/4 time with a key signature of two sharps (F# and C#). It features a melody in the treble clef and a bass line in the bass clef. The melody is marked with accents and a forte (f) dynamic. The bass line is marked with a forte (f) dynamic and a piano (p) dynamic. The lyrics are written below the notes.

sing-ing, While bees are humming, As forth thy fly. A - gain a - wak-ing, Her sleep for - sak-ing, The world is

This system of music continues the melody and bass line from the first system. It includes a repeat sign with a double bar line and a repeat sign. The melody is marked with a forte (f) dynamic and a piano (p) dynamic. The bass line is marked with a forte (f) dynamic and a piano (p) dynamic. The lyrics are written below the notes.

breaking Forth in - to song; Both grove and pas - ture Are clothed with ver-dure, And smile in pleas-ure This love-ly morn.

This system of music concludes the piece. It includes a repeat sign with a double bar line and a repeat sign. The melody is marked with a piano (p) dynamic and a forte (f) dynamic. The bass line is marked with a piano (p) dynamic and a forte (f) dynamic. The lyrics are written below the notes.

*Andante.*

Oh, how soft-ly, oh, how sweetly, Aft - er day's.. un - cloud-ed glow, Fragrant breezes cool in evening,

Breath - ing balm, a - bout us blow. Oh, how soft-ly, oh, how sweetly, Comes the shadowy ten - der evening;

Oh, how soft-ly, oh, how sweet-ly Comes the ten - der evening;

Oh,....how soft-ly comes the evening! Oh,....how sweet her breezes blow, Oh, how softly, oh, how sweetly, Comes the shadowy, tender

*Allegretto, mp*

evening; Oh, how sweet her breez-es blow! Oh, how sweet her breez-es blow! Full of beauty, full of

*mf*

blessing Is the star-ry summer-night; Pouring thro' our throbbing bosoms All her flood of gold-en light, flood of gold-en

*cres.*

light, her gold-en light,..... her gold-en

*cres.*

light. Full of beau-ty, full of bless-ing Is the star-ry summer-night, Pouring thro' our throbbing



light, All her flood of gold-en light, of gold-en light, .....  
 bosoms All her flood of gold-en light; Pouring thro' our thrilling bos-oms All her flood of gold-en

..... of gold-en light, All her flood of gold-en light, All her flood of gold-en light.  
 light, All her flood of gold-en light,

*MOTET. "Glory to God in the highest."*

SCHMIDT.

Glo - ry to God, Glo - ry to God... in the high - - est, and on earth.... peace, on earth... peace, on  
 on earth peace,

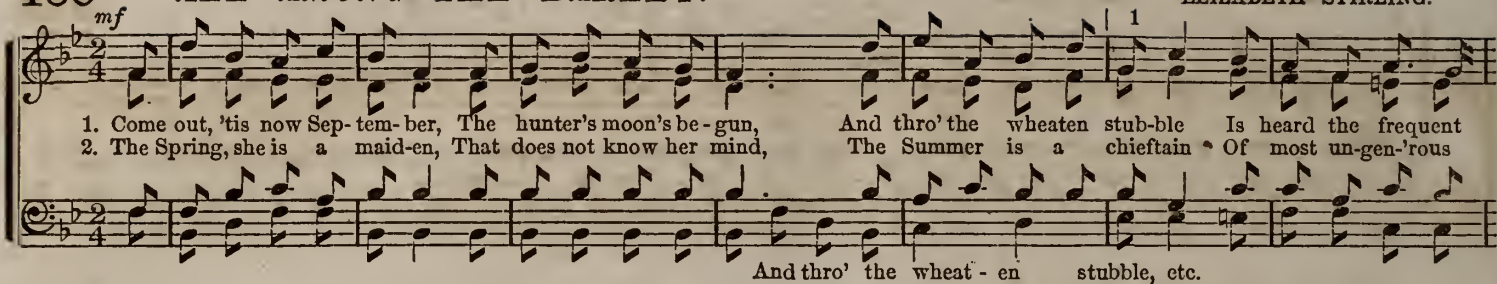
*cres.*

earth.... peace, good will to men, good.. will to men, good will, good will to men. Glo - ry to God,

Glo - ry to God.... in the high - - - est, and on earth.... peace,.. on earth.... peace,. good will to,

men, good will to men, good will, good will to men. Ho - san - na, Ho - san - na, Ho - san - na in the high - est!

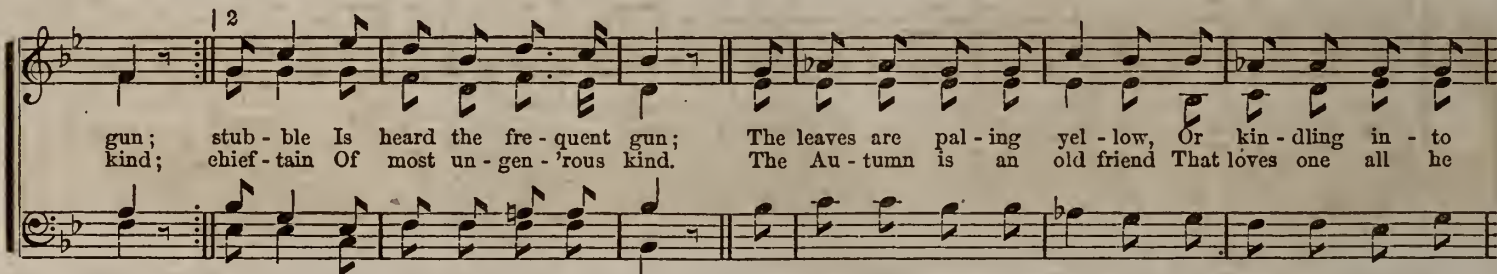
*mf*



1. Come out, 'tis now Sep-tem-ber, The hunter's moon's be-gun, And thro' the wheaten stub-ble Is heard the frequent  
 2. The Spring, she is a maid-en, That does not know her mind, The Summer is a chieftain Of most un-gen-'rous

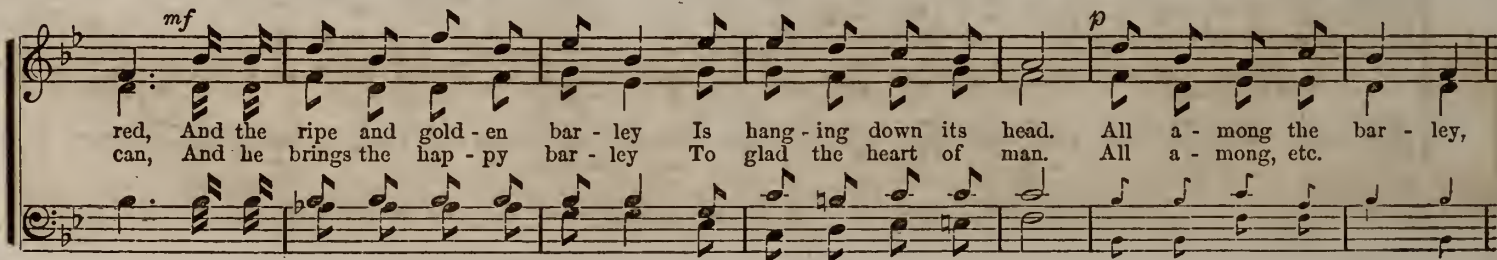
And thro' the wheat-en stubble, etc.

*2*



gun; stub-ble Is heard the fre-quent gun; The leaves are pal-ing yel-low, Or kin-dling in-to  
 kind; chief-tain Of most un-gen-'rous kind. The Au-tumn is an old friend That loves one all he

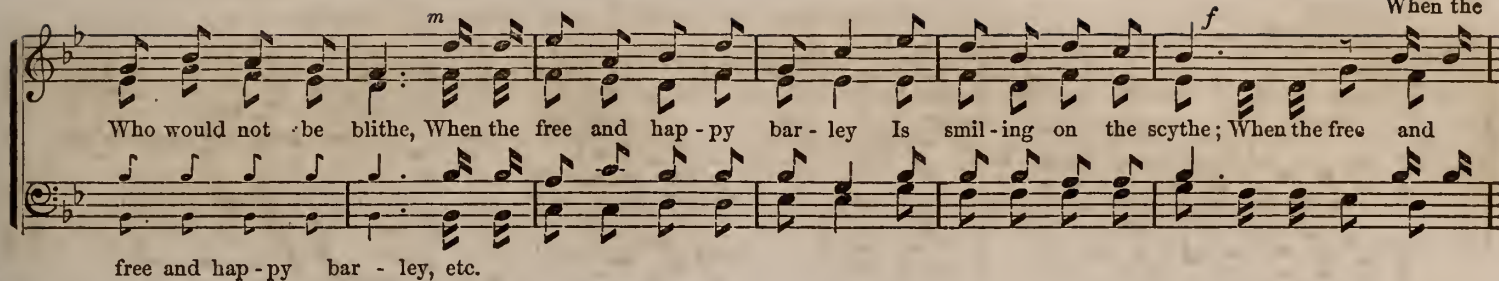
*mf* *p*



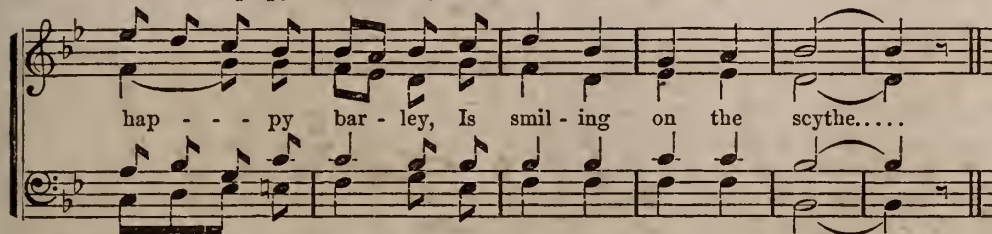
red, And the ripe and gold-en bar-ley Is hang-ing down its head. All a-mong the bar-ley,  
 can, And he brings the hap-py bar-ley To glad the heart of man. All a-mong, etc.



When the



Who would not be blithe, When the free and hap - py bar - ley Is smil - ing on the scythe; When the free and  
free and hap - py bar - ley, etc.



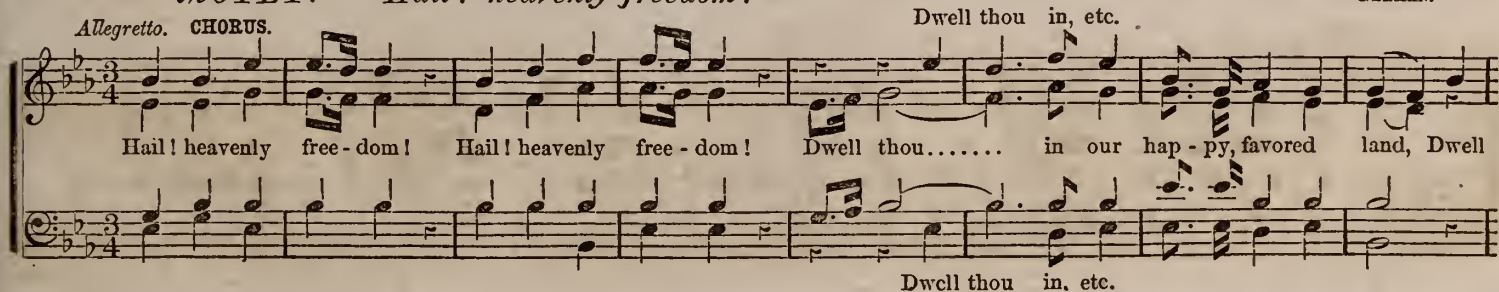
hap - - - py bar - ley, Is smil - ing on the scythe....

3. The wheat is like a rich man,  
That's sleek and well to do;  
The oats, like merry children,  
Are laughing, dancing too.  
The rye is like a miser,  
That's sulky, lean, and small;  
But the free and bearded barley  
Is monarch of them all.  
All among, etc.

MOTET. "Hail! heavenly freedom!"

GERMAN.

*Allegretto.* CHORUS.



Hail! heavenly free - dom! Hail! heavenly free - dom! Dwell thou..... in our hap - py, favored land, Dwell  
Dwell thou in, etc.

thou.....

in our hap-py land, And bring us bless - - ing, etc.

FINE.

in our hap-py land,

in our hap-py land,

And bring us bless - - ings from thy bounteous hand.

in our hap - - - py

And bring us blessing, etc.

FINE.

SOLO or CHORUS.

Peace all thy steps at - tend - eth, Love all thy sons de - fend - eth, Plen - ty and cheer - ful - ness Be - fore thee ev - er firm - ly

stand, For ev - er, for ev - er Our guide and portion be, For - ev - er, for ev - er Our guide and portion be.

D. C.

D. C.

*Maestoso. March-movement.*

*f*

Ho! for the woods! for the deep and shad-y woods! Ho! for the woods! where the gen- tle sum-mer reigns; Sun-light and shadow

*Allegro. Waltz-movement.*

quick-ly come and go Ov - er the brooklets, as mer - ri - ly they flow

{ The branches shall spread their soft  
While bird-voic - es war - ble their

can - o - py o'er us, The blos-soms are swinging a - long the green way; }  
sweet swell-ing cho-rus, With mel - o - dy charming the beau - ti - ful day. } With joy in our hearts, and with pleas - ure be-



First system of the musical score. It consists of two staves in G major (one sharp). The melody is on the upper staff, and the accompaniment is on the lower staff. The music features a key signature of one sharp (F#) and a common time signature. The melody has two first endings, marked with '1' and '2'. The lyrics are: '- fore us, We wel-come thy com-ing, Thou bright shining day, day, Thou bright shining day, Thou bright shin-ing day. FINE.

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: Ho!..... for the woods! the woods! The pathways me-an-der-ing lead our feet thith-er; We fol - - Care-less - ly wan-der-ing mirth-ful - ly whither, The pathways me-an-der-ing lead our feet thith-er; We fol-low, we

Third system of the musical score. It continues the melody and accompaniment. The lyrics are: - - - low Through hol - - - low, Through close-tangled bush-es And soft bend-ing rush-es, Still laugh - - - ing and fol-low Through thicket and hol-low, Still laugh-ing and quaff-ing at

quaff - - ing, and rest - - ing, we lie. Then we, wea-ry no lon-ger, By la - bor made stronger, Sing

clear crys-tal springs, Till 'neath cloudless sky resting we lie. Then, etc.

D. C.

NIGHT. "Go, weary sun." \*

*Slow and soft.*

1. Go, wea-ry sun, to thy rest with fad-ing light, Come, gen-tle eve-ning, and ush-er in the night; Murmur, sweet breezes, a-

- mong the quiv'ring boughs, Murmur low mu-sic that lulls to soft re - pose.

2. Come, cooling night, spread thy balmy, healing wing,  
Rest to the weary and toilworn laborer bring;  
Gently distill on the thirsty, fainting flowers,  
Dews that revive them for morning's golden hours.

3. Shine out, fair stars, and in heaven your vigils keep,  
While on the earth weary mortals rest in sleep.  
Welcome, oh, welcome! sweet home of quiet calm,  
Bringing the sad and the weary healing balm.

\* May be sung by female voices in three parts, omitting the Tenor.

ARRANGED FOR THREE FEMALE VOICES FROM J. W. BERNER.

*Allegro*

1. Day is breaking o'er the hills, Dancing on the lit - tle rills, Rouse we then, my brothers all, Cheer-ly to each oth - er

1. Day is breaking o'er the hills, Dancing on the lit - tle rills, Rouse we then, my brothers all, Cheer-ly to each oth - er

call... Good morning, good morning, good morning, good morning, good morning, good morning, good.

call... Good morning, good morning, good morning, good morning, good morning, good morning,

call... Good morning, good morning, good morning, good morn - - - ing,



morning, good morning, good morn-ing, good

good morning, good morning, good morn-ing, good morn

good morn - - - ing, good morn - - ing, good morn - - ing, good morning.

- ing, good morn - - ing, good morn - - ing, good morn - - ing, good morning.

- ing, good morning, good morning, good... morn - - ing, good... morn - - ing, good morning.

2. Welcome back the friendly sun,  
 He a long night's work has done;  
 He has been, while we have slept,  
 Been where many waked and wept.  
 Good morning, etc.

3. Now the bird forsakes his nest,  
 See his proudly swelling breast;  
 While he gayly soars on high,  
 Singing sweetly through the sky.  
 Good morning, etc.

4. So we sing our morning song,  
 We have sung it oft and long.  
 Every morn 'tis fresh and new.  
 As yon pearly drop of dew.  
 Good morning, etc.

1. Glide, gently glide,.....

The streamlet is wide,... While un- der the wil-lows, Far o - ver the bil-lows,

*Slowly. p**cres.*

1. Glide, gently glide, The streamlet is wide,

While un - der the wil-lows, Far

1. Glide, gently glide, The streamlet is wide, While un- der the wil-lows, Far o - ver the bil - lows,

Far

1. Glide, gently glide, The streamlet is wide,

While un - der the wil - - lows, Far

So smoothly ye float, O beau - ti - ful boat!

o - - ver the bil-lows, So smoothly ye float, O beau - ti - ful boat!

o - ver the billows, So smoothly ye float, O beau - - - ti - ful boat!

o - ver the bil-lows, So smooth - - - ly you float, O beau - ti - ful boat!

2. Soft is your swing,  
As cradles could bring,  
Now hither, now thither,  
We hasten together,  
As smoothly we sail  
Through meadow and vale.

3. On banks below  
The fresh flowrets blow,  
Where odors are sweetest  
Our courses are fleetest;  
As swift we pass by,  
Bloom gladdens the eye.

4. True as the boat  
Our hearts too shall float,  
While wreathed with the blossoms,  
Joy visits our bosoms,  
And we with the tide  
Still onward shall glide.

\* The fourth line, in each stanza is repeated by the Tenor.

*Moderato. mf*

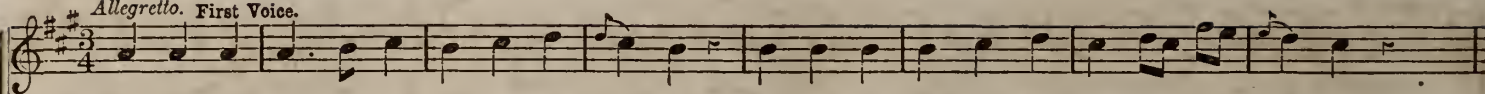
1. Oh! 'tis pleas-ant in our home Thro' the flow-'ry vale to roam; Oh! 'tis pleas-ant in our home Thro' the  
 2. Oh! 'tis pleas-ant in our home O'er the mountain tops to roam; Oh! 'tis pleas-ant in our home O'er the

flow - 'ry vale to roam; There to climb the mount-ain height, Gaze up - on the corn - field bright, Watch the  
 mount-ain tops to roam; When in childhood's hap - py day.. We a - mid the flow'rs would stray, And from

herds to pas - ture go, What more love - ly here be - low,... What more love - ly here be - low.  
 height to height would roam, In our hap - py, hap - py home,.. In our hap - py, hap - py home.

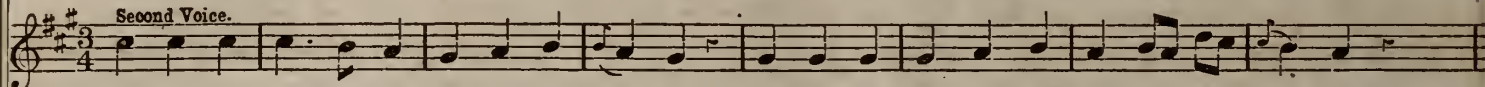


*Allegretto.* First Voice.



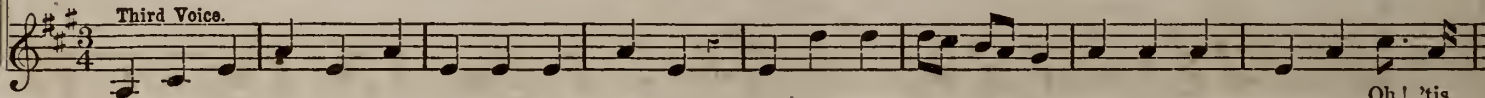
Oh! how de - light - ful - ly here we en - joy us! Stud - ies, and pleas - ures, and friend - ships em - ploy us.

**Second Voice.**

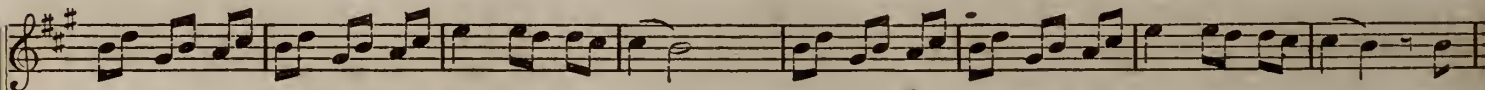


Oh! how de - light - ful - ly here we en - joy us! Stud - ies, and pleas - ures, and friend - ships em - ploy us.

**Third Voice.**



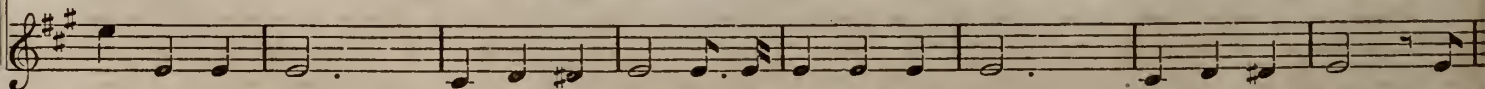
Oh ! 'tis



Oh! 'tis sweet, Here to meet, From day to day; In the hall, Gather'd all, We sing and play. From

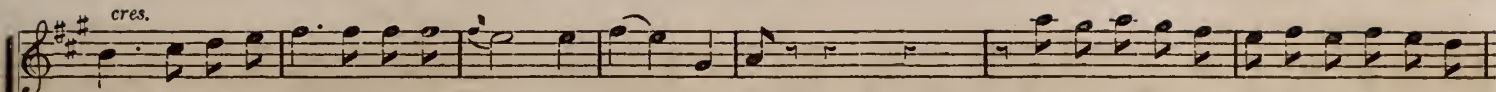


Oh! 'tis sweet, Here to meet, From day to day;      In the hall, Gath-er'd all, We sing and play. From



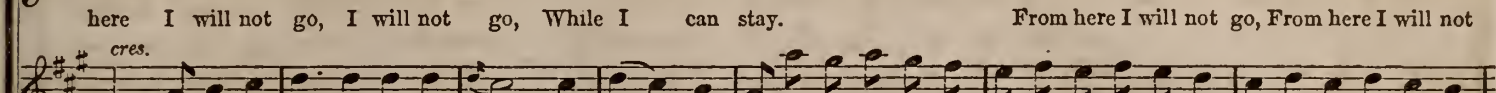
sweet, Here to meet, From day to day; In the hall, Gath - er'd all, We sing and play. From

*cres.*



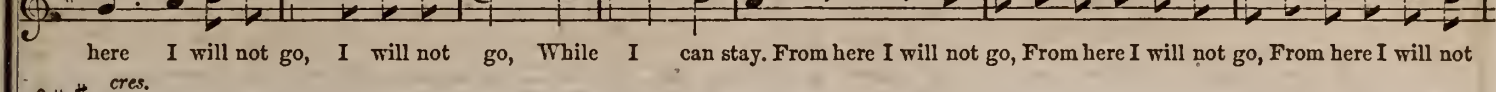
here I will not go, I will not go, While I can stay. From here I will not go, From here I will not

*cres.*




here I will not go, I will not go, While I can stay. From here I will not go, From here I will not go, From here I will not

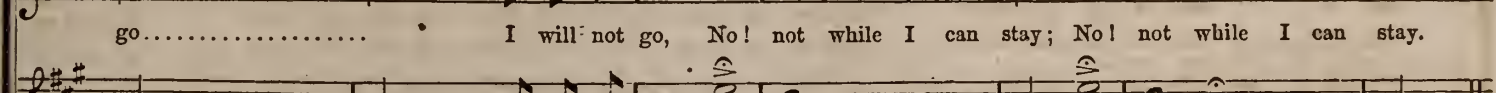
*cres.*



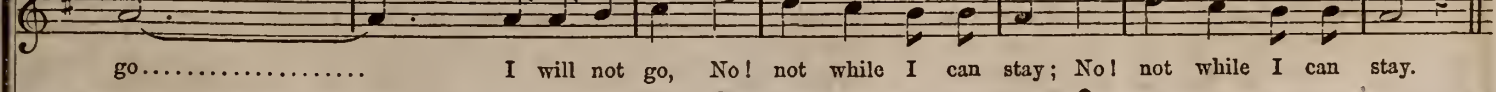
here I will not go, I will not go, While I can stay.....



go..... I will not go, No! not while I can stay; No! not while I can stay.



go..... I will not go, No! not while I can stay; No! not while I can stay.



,.... From here I will not go, From here I will not go, No! not while I can stay; No! not while I can stay.

Now Au-tumn, rich with gold-en hue, Doth hill and dale a - dorn; Come, fol - low! the mer - ry reap - ers

Now Au-tumn, rich with gold-en hue, Doth hill and dale a - dorn; Come, fol - low! the

Now Au - tumn, rich with gold - en hue, Doth hill and dale a - dorn; Come

Now Au-tumn, rich with gold - en hue, Doth hill and dale a -

let us view A-mong the yel-low corn. The morn-ing bright, its ro-sy light And balm-y breeze.... in-vites us

mer-ry reap-ers let us view A-mong the yel-low corn. The morn-ing bright, its ro-sy light And balm-y breeze...

fol-low! the mer-ry reap-ers let us view A-mong the yel-low corn. The morn-ing bright, its ro-sy light And

dorn; Come, fol-low! the mer-ry reap-ers let us view A-mong the yel-low corn. The morn-ing bright, its



all to hail..... to hail. Now Au-tumn, rich with gold - en hue, Doth hill and dale a - dorn.

.... in - vites us all to hail..... to hail. Now Au - tumn, rich with gold - en hue, Doth a - dorn.

balm - y breeze.... in vites us all to hail..... to hail. Now Au - tumn, rich with a - dorn.

ro - sy light And balm - y breeze.... in - vites us all to hail..... to hail. Now a - dorn.

CANON. "Hark! hear the rain in torrents pour."

J. L. DUSSEK.

*Allegro.*

Hark! hear the rain in tor-rents pour! And wild - ly rave the rush - ing storm. Stir up the fire, shut close the door, We will

sing to keep us warm. Hear the rain in tor-rents pour! Hear the rain in tor-rents pour! And wild-ly rave the

Hark! hear the rain in tor-rents pour, And wild-ly rave the

rush-ing storm; Stir up the fire, shut close the door, We will sing to keep us warm. Hear the rain in tor-rents

rush-ing storm; Stir up the fire, shut close the door, We will sing to keep us warm. Hear the rain in tor-rents

pour! Hear the rain in tor-rents pour! We will sing to keep us warm.... We will sing, we will sing, we will sing, we will sing, we will

pour! Hear the rain in tor-rents pour! And wild-ly rave the rush-ing storm; Stir up the fire, shut close the door, We will

Hark! hear the rain in tor-rents pour, And wild-ly rave the rush-ing storm; Stir up the fire, shut close the door, We will

sing to keep us warm. Hark! hear the rain in tor-rents pour, And wild-ly rave the

rush-ing storm; Stir up the fire, Shut close the door, We will sing to keep us warm.  
 warm . . . . We will sing, we will sing, we will sing, we will sing, we will sing to keep us warm.  
 rush-ing storm; Stir up the fire, shut close the door, We will sing to keep us warm, Hear the rain in tor-rents  
 rush-ing storm; Stir up the fire, shut close the door, We will sing to keep us warm. Hear the rain in tor-rents



*Moderato. f*

1. See the con-q'ring he - - - ro comes! Sound..... the trum-pets, beat..... the drums;  
 2. See the god-like youth..... ad-vance! Breathe..... the flutes, and lead..... the dance;

Sports.... pre-pare!.... the lau-rel bring, Songs..... of tri-umph loud - - - ly sing.  
 Myr-tle wreaths.. and ros-es twine, Deck..... the he-ro's brow.... di-vine.

*cres.* *D. C.*

*EMMANUEL.* A CAROL FOR CHRISTMAS-EVE.

*Allegretto.*

1. Dark-ness o'er the world was brooding, just be-fore the morn Of the bless-ed day of glad-ness when our Lord was born.

The musical score is written for two staves, treble and bass clef, with a key signature of one sharp (F#). The first system begins with a forte 'f' dynamic and a 'mezzo.' marking above the staff. The lyrics are: 'Son of God, He had stood By the ev - er - last - ing throne! An - gels veiled their brows be - fore him when his power was shown;...'. The second system continues the melody and accompaniment, with lyrics: 'All their shin - ing ranks in love and wor - ship bow - ing down. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! A - men.' The score concludes with a final cadence on the second staff.

*f* *mezzo.*

Son of God, He had stood By the ev - er - last - ing throne! An - gels veiled their brows be - fore him when his power was shown;...

All their shin - ing ranks in love and wor - ship bow - ing down. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! A - men.

## 2.

Now they bend in holy wonder, listening to the strains  
Sung by Gabriel and his legions o'er the shepherds' plains:

"Fear ye not;

I have brought

Tidings of great joy to all.

Unto you is born a Saviour, named EMMANUEL!

All the chains of sin and danger at his coming fell."

## 3.

Sudden voices break the silence into glorious song,  
As the radiant host of heaven passeth swift along:

"Peace on earth,

By his birth,

Cometh with good-will to men.

Glory in the highest be to God!" His will be done

By the nations from the rising to the setting sun.

*Allegretto.*

O charming May, when

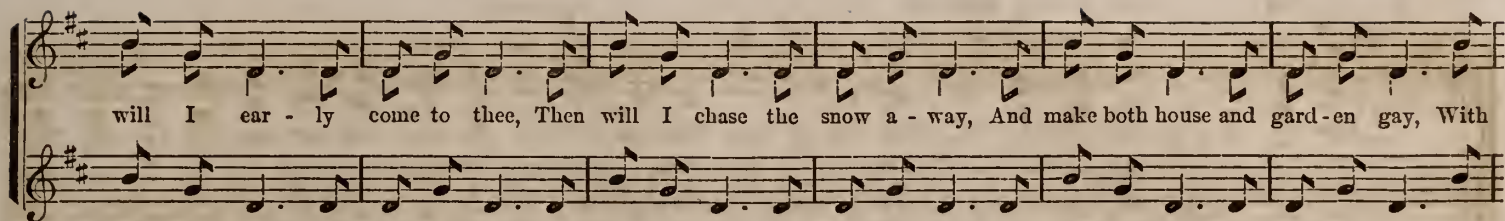
"We long thy love - ly face to see, And prais - es sweet to of - fer thee; O charming May, when

wilt thou come, And fill with joy each hap - py home?

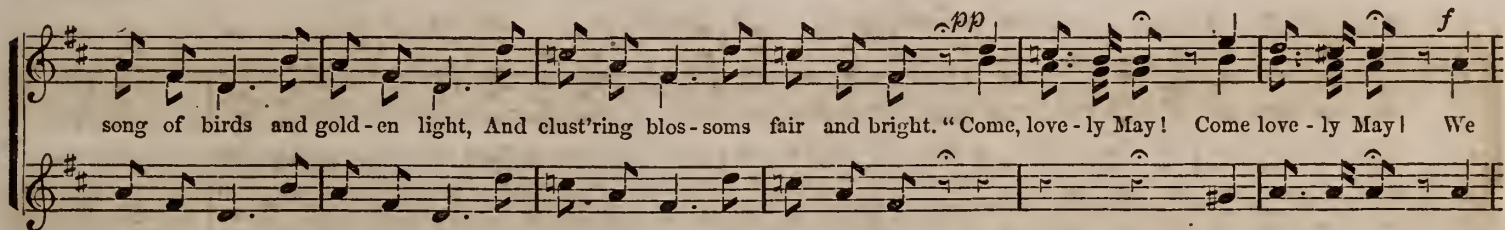
wilt thou come, And fill with joy each hap - py home? When, O May, when wilt thou come?" Thus

did the children, long - ing, pray, And thus re - plied the kind - ly May: "O children, good and lov - ing be, Then

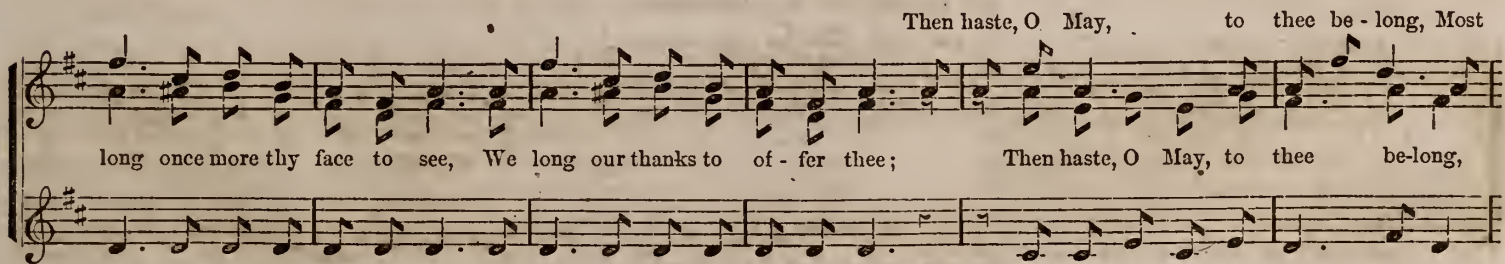




will I ear - ly come to thee, Then will I chase the snow a - way, And make both house and gard-en gay, With

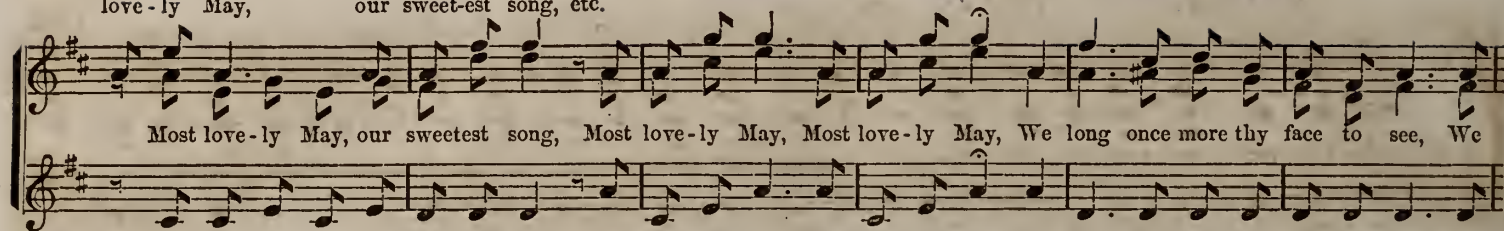


song of birds and gold-en light, And clust'ring blos-soms fair and bright. "Come, love-ly May! Come love-ly May! We

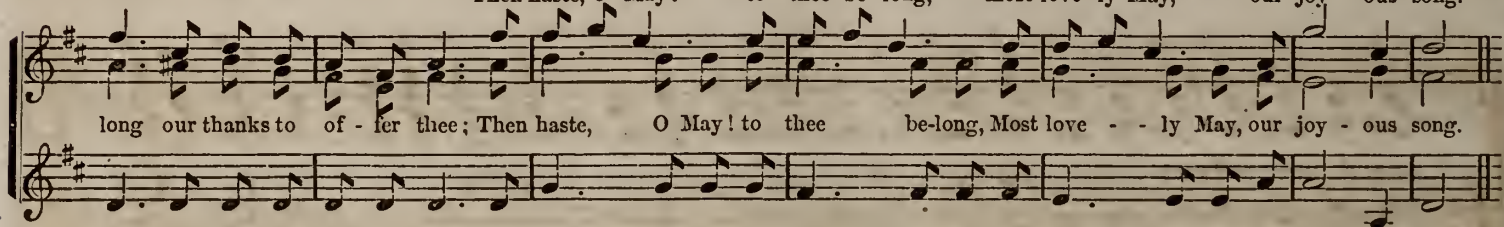


Then haste, O May, to thee be-long, Most  
long once more thy face to see, We long our thanks to of-fer thee; Then haste, O May, to thee be-long,

love-ly May, our sweet-est song, etc.



Then haste, O May! to thee be-long, most love-ly May, our joy-ous song.

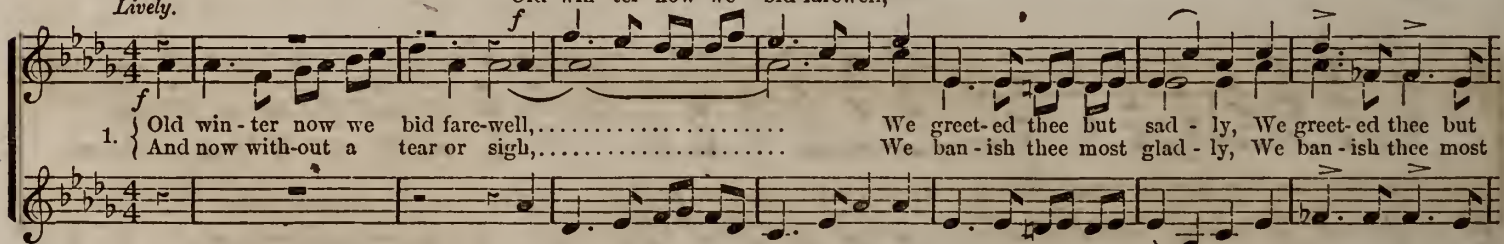


### FAREWELL TO WINTER. "Old winter now we bid farewell."

FRANZ ABT.

*Lively.*

Old win-ter now we bid farewell,



Old win-ter now we bid farewell,

1. *sad-ly*; [Omit.] *glad-ly.* } Then welcome spring, the love-ly spring, A-wak-ing ev-'ry liv-ing thing! Hur-rah! hur-rah! hur-rah! *f*

2. *f* Hurrah! hurrah! hur-

*p* Oh sing, Oh sing, Oh sing *mf*

rah! Oh sing of love-ly spring, Oh sing,... Oh sing,... Oh sing... of love-ly spring, Oh

*p* rah! Oh sing, Oh sing, Oh sing of love-ly spring, Oh sing..

*cres.* *f*

sing, Oh sing, Oh sing of love-ly spring.

..... Oh sing,..... Oh sing, Oh sing of love-ly spring.

2.

Each withered branch of late so bare  
In living green rejoices,  
While banished songsters swift return,  
And tune to praise their voices.  
Then welcome spring, etc.



*Slowly.*

Come! Come o'er me, gentle sleep, These eyelids close; My spir - it longs for thee,

Come! Come o'er me, gen-tle sleep, These eye - - lids close; My spir - it longs for thee, My spir - it

Come o'er me, gen-tle sleep, These wea - ry eye - - lids close. My spir - it

longs for thee; Oh, haste! my spir - it longs for sweet re - pose, My spir - it longs for

longs for thee, for sweet re - pose, My spir - it longs for sweet, for sweet re -

longs for thee, My spir - it longs for sweet re - pose, My spir - it longs for sweet re -

The first system of the musical score consists of three staves. The melody is written on a treble clef staff with a key signature of two flats (B-flat and E-flat). The lyrics are written below the staves. The first staff contains the lyrics: "sweet re - pose. Come o'er me, gen - tle sleep, These wea - ry eye - lids close; Oh,". The second staff contains: "pose; Come o'er me, gen - tle sleep, Come o'er me, gen - tle sleep, These wea - ry eye - - lids close; Oh, haste! my". The third staff contains: "pose; Come o'er me, gen - tle sleep, Come, gen - tle sleep, These wea - ry eye - - - - lids close; Oh, haste! my".

sweet re - pose. Come o'er me, gen - tle sleep, These wea - ry eye - lids close; Oh,

pose; Come o'er me, gen - tle sleep, Come o'er me, gen - tle sleep, These wea - ry eye - - lids close; Oh, haste! my

pose; Come o'er me, gen - tle sleep, Come, gen - tle sleep, These wea - ry eye - - - - lids close; Oh, haste! my

The second system of the musical score consists of three staves. The melody continues on a treble clef staff with a key signature of two flats. The lyrics are written below the staves. The first staff contains the lyrics: "haste thee! Oh, haste thee! my spir - it longs for re - pose, for sweet re - pose;". The second staff contains: "spir - it, Oh, haste! my spir - it longs for sweet re.... - pose; Oh, haste! my spir - it". The third staff contains: "spir - it, Oh, haste! my spir - it longs for sweet re - - pose; Oh, haste! my spir - it longs for sweet re -".

haste thee! Oh, haste thee! my spir - it longs for re - pose, for sweet re - pose;

spir - it, Oh, haste! my spir - it longs for sweet re.... - pose; Oh, haste! my spir - it

spir - it, Oh, haste! my spir - it longs for sweet re - - pose; Oh, haste! my spir - it longs for sweet re -

Oh, haste! my spir - it longs..... for sweet re - - pose; Oh, haste! my spir - it longs, my spir - it longs,

longs. Oh, haste! my spir - it longs for sweet re - - pose; Oh, haste! my spir - it longs, my spir - it longs for

pose; Oh, haste! my spir - it longs for sweet re - pose; Oh, haste! my spir - it longs

longs for sweet re - pose, my spir - - it longs..... for sweet re - pose..... *len. decres.*

sweet.... re - pose,... my spir - - it longs for sweet re - pose, my spir - it longs for sweet re - pose.

for sweet re - pose,.. my spir - - it longs for sweet re - pose, my spir - it longs for sweet re - pose.



*Spirited.*

TRIO or SEMI-CHORUS.

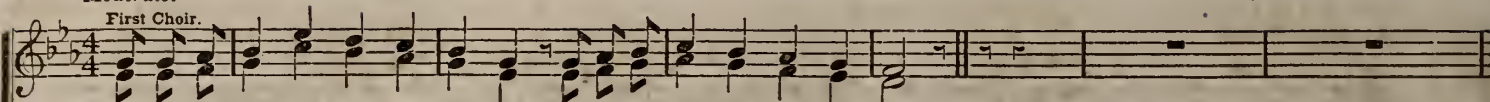
Be - hold the sun, the king of day, ap - pear - eth, Fair glow the hills in light ; And where the vale a dusk - y robe still wear-eth, The

dawn grows slow - ly bright. Thrice welcome, most glo - ri - ous day, To glad-ness thou call'st us a - way, Thy cor - o - nal

Thrice wel-come, most glo - ri - ous day, Thy cor - o - nal day ; To glad-ness, To glad-ness, To glad-ness, To glad-ness, To glad-ness thou call'st us a-way ; Thy cor - o - nal day. day ; To glad-ness thou call'st us a - way, us a-way, To glad-ness, etc.

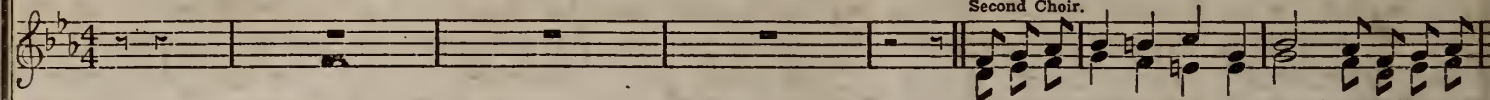
*Moderato.*

First Choir.

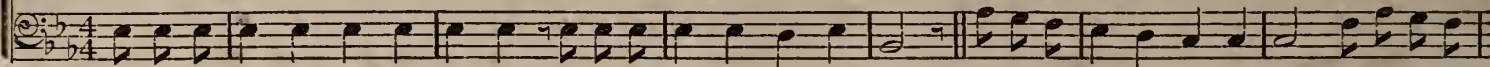


Behold the clouds in beau-ty break-ing! The bow of promise spans the skies;

Second Choir.



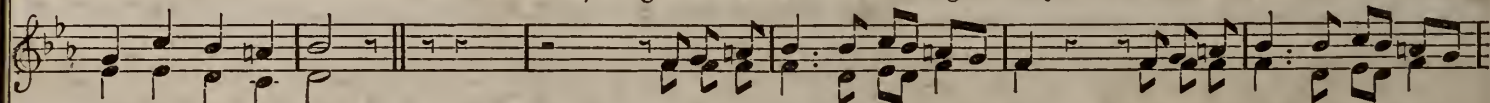
And happy birds, in song a - wak - ing, Their joy ex -



Behold the clouds in beau-ty break-ing! The bow of promise spans the skies; And happy birds, in song a - wak - ing, Their joy ex -



The hills and vales, how green! how fair! How bright the sky! how fresh the air! We join in



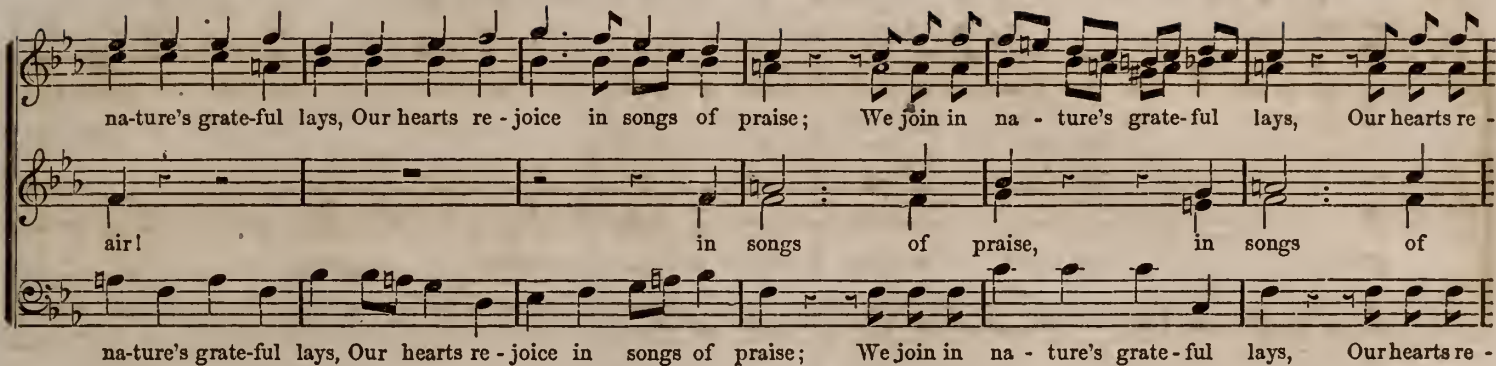
press in tune-ful cries.

The hills and vales, how green! how fair! How bright the sky! how fresh the

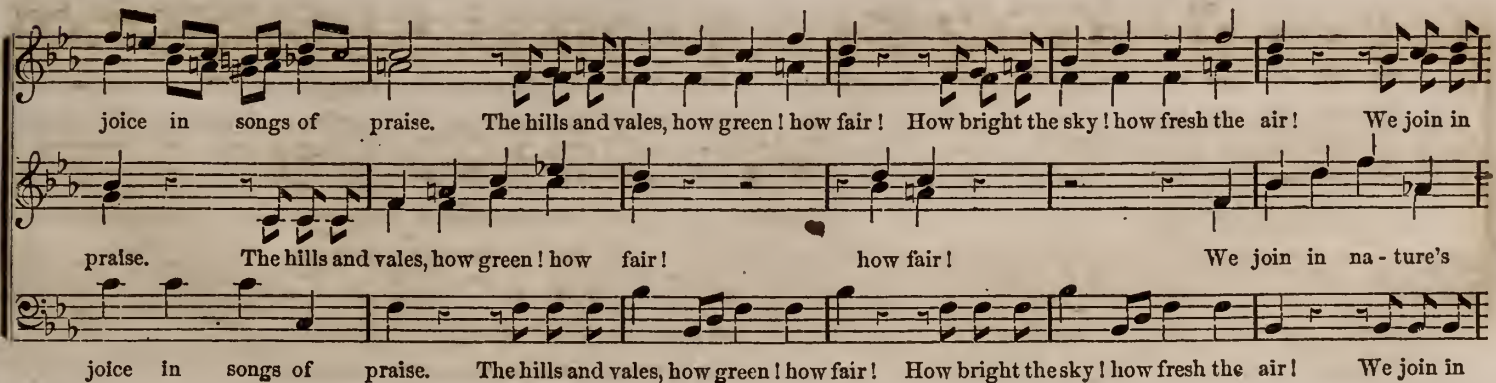


press in tune-ful cries. The hills and vales, how green! how fair! How bright the sky! how fresh the air! We join in

\* A double chorus, each in *two* parts, for women's voices; with a Base, either instrumental or vocal, which may be sung by men's or women's voices, thus making a double chorus, each in *three* parts.



na-ture's grate-ful lays, Our hearts re-joice in songs of praise; We join in na-ture's grate-ful lays, Our hearts re-  
 air! in songs of praise, in songs of  
 na-ture's grate-ful lays, Our hearts re-joice in songs of praise; We join in na-ture's grate-ful lays, Our hearts re-



joice in songs of praise. The hills and vales, how green! how fair! How bright the sky! how fresh the air! We join in  
 praise. The hills and vales, how green! how fair! how fair! We join in na-ture's  
 joice in songs of praise. The hills and vales, how green! how fair! How bright the sky! how fresh the air! We join in



na - ture's grate-ful lays, Our hearts re-joyce in songs of praise, re - joyce! We join in grate-ful

lays, Our hearts re-joyce in songs of praise, Our hearts re-joyce!

na - ture's grate-ful lays, Our hearts re-joyce in songs of praise.

grate-ful lays, Our hearts re-joyce in songs of praise, Our hearts re-joyce in songs of praise, re-joyce, . . . . .

re-joyce, re-joyce in songs of praise.

Our hearts re-joyce in songs of praise.

*Ritardando. Tempo.*

... We join in na-ture's grate-ful lays, Our hearts re - joice, re - joice, . . . . .

We join in na-ture's grate-ful lays, Our hearts re-joice in songs of praise, We

We join in na-ture's grate-ful lays, Our hearts re - joice, re - joice. We

... in songs of praise re - joice, . . . . . We join in

join . . in nature's grateful lays, Our hearts re - joice, Our hearts re - joice in songs of praise. We join in

join . . in nature's grateful lays, Our hearts re - joice, Our hearts re-joice in songs of praise. We join in

na-ture's grate-ful lays, Our hearts rejoice in songs of praise. We join . . . in nature's grateful lays, Our hearts re -

na-ture's grate-ful lays, Our hearts re - rejoice, re - rejoice . . . . . in songs of praise, re - rejoice . . . . .

na-ture's grate-ful lays, Our hearts re - rejoice, re - rejoice. We join . . . in nature's grateful lays, Our hearts re -

- rejoice, Our hearts re - rejoice in songs of praise, . . . . . in songs of praise, *p* in songs of praise, *pp* in songs of praise.

. . . . . Our hearts re - rejoice in songs of praise, in songs of praise, *pp* in songs of praise.

- rejoice, rejoice in songs of praise, in songs of praise, *pp* in songs of praise.



# SONG OF PRAISE.

FRANZ ABT.

211

*Slowly.* *f* *p* *cres.* *cres.* *p*

1. Praise the Lord! who loveth ev - er, And his chil-dren ne'er for-sakes; But the wea-ry, sad, and lone-ly Ev - er

But the wea - - ry, etc.

*f* *p* *cres.*

to... his bo - som takes. Praise the Lord! whose love is ten - der, Tho' the storm - y night he sends, Yet the rain-bow shines more

*p* *cres.* *p*

bright-ly, And to earth new lus-ter lends; Yet the rain-bow shines more brightly, And to earth more lus-ter lends.

2. Praise the Lord! whose heavenly showers  
Fall upon the parched plain;  
Mark the flowers in fullest beauty,  
Blest by cool, refreshing rain.

Praise the Lord! though here surrounded  
Oft by sorrow, pain, and strife;  
Yet, thus purified, we ripen  
Surely for eternal life,

*Moderato.* CHORUS. SOLL. *p* *pp* CHORUS. SOLL. *p*

Who sings in the shad-y thick-et grove? Cuckoo! Cuckoo! Cuckoo! And, hark! how ech-o an-swers clear, Cuck-

The first system of the musical score is in 4/4 time. It features two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and the same key signature. The music is marked 'Moderato'. Above the first staff, the word 'CHORUS.' is written. Above the second staff, the word 'SOLL.' is written. The music consists of a series of eighth and sixteenth notes, with some rests. The lyrics are written below the staves.

*pp* CHORUS. *f* SOLL. *p* *pp*

oo! Cuckoo! The two short tones are scarcely heard, When ech-o quick-ly mocks the bird—Cuckoo! Cuckoo! Cuck-

The two short tones are scarce-ly heard, When ech-o quick-ly mocks the bird.

The second system of the musical score continues the melody. It features two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music is marked 'Moderato'. Above the first staff, the word 'CHORUS.' is written. Above the second staff, the word 'SOLL.' is written. The music consists of a series of eighth and sixteenth notes, with some rests. The lyrics are written below the staves.

CHORUS. SOLL. *p* *pp* CHORUS. *f* SOLL. *p*

oo! Oh! tell me the songs-ter's name, Cuck-oo! Cuck-oo! Cuck-oo! Bird of beau-ty, bird of fame—Cuck-

The third system of the musical score continues the melody. It features two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music is marked 'Moderato'. Above the first staff, the word 'CHORUS.' is written. Above the second staff, the word 'SOLL.' is written. The music consists of a series of eighth and sixteenth notes, with some rests. The lyrics are written below the staves.

NOTE.—In singing this song, it may be well to have three pairs of Cuckoos, a first and second in each pair, and also to have each pair at a distance from the other two.

# THE CUCKOO. (CONCLUDED.)

213

*pp* CHORUS. SOLL. *p*

oo! Cuckoo! We hear thee sing, and catch the tone, Then turn and sing it, sing it as our own, Cuckoo! Cuck-

We hear thee sing and catch the tone, Then turn and sing it, sing it as our own,

Detailed description: This block contains the first system of the musical score for 'THE CUCKOO'. It features two staves. The top staff has a treble clef and a key signature of one flat (B-flat). It begins with a piano (*pp*) dynamic and a 'CHORUS.' marking. The melody consists of eighth and sixteenth notes. The bottom staff has a bass clef and a key signature of one flat. It provides a harmonic accompaniment with eighth and sixteenth notes. The lyrics are written below the staves, with some words split across lines.

*pp* CHORUS. SOLL. *p* *pp*

oo! Cuckoo! Oh, tell me now the songs-ter's name, Oh! tell me now the songs-ter's name, Cuckoo! Cuckoo! Cuckoo!

Detailed description: This block contains the second system of the musical score for 'THE CUCKOO'. It features two staves. The top staff has a treble clef and a key signature of one flat. It begins with a piano (*pp*) dynamic and a 'CHORUS.' marking. The melody consists of eighth and sixteenth notes. The bottom staff has a bass clef and a key signature of one flat. It provides a harmonic accompaniment with eighth and sixteenth notes. The lyrics are written below the staves, with some words split across lines.

# THE FAREWELL. "Who is he, thou woodland maze?"

MENDELSSOHN.

*Alla marcia.*

*f* *sf*

1. Who is he, thou woodland maze, Built thee up, and thus array'd thee? Ere we part, to him who made thee, We will

Detailed description: This block contains the first system of the musical score for 'THE FAREWELL'. It features two staves. The top staff has a treble clef and a key signature of two sharps (D major). It begins with a mezzo-forte (*f*) dynamic and a sforzando (*sf*) marking. The melody consists of eighth and sixteenth notes. The bottom staff has a bass clef and a key signature of two sharps. It provides a harmonic accompaniment with eighth and sixteenth notes. The lyrics are written below the staves, with some words split across lines.



of - fer songs of praise,..... We will of - fer, We will of - fer songs of praise. Fare thee well,.... Fare thee

Ere we part to him who made thee, We will of - fer songs of praise. Fare thee well,..... Fare thee well,.....

well!.... Fare thee well! sweet wood - land maze! Fare thee well! Fare thee well! sweet wood - land maze!

..... Fare thee well, fare thee well,

2.

Here, beyond the haunts of men,  
While the roes are nimbly bounding,  
Cheerful songs and :| echoes sounding,  
Praise his name in every glen ; :|  
Fare ye well, each wood and glen.

3.

All the vows we pledge to-day,  
Shall be kept when we are parted,  
Friends are ever :| constant hearted,  
Whether near, or far away ; :|  
Fare ye well, each forest dell.

"Birds are singing."

FRANZ ABT. 215

*Allegretto.*

1. Birds are sing-ing, Flowrets springing, Fresh and green are wood and plain; Let us haste, and free-ly wan-der O'er the

Let us haste, and freely wan-der Which may not, Which may bloom - - ing landscape yon-der, Which may not in-vite in vain, Which may not in-vite in vain,

not in-vite in vain, etc. Which may not in-vite in vain, Which may not in-vite in vain. vain, in-vite in vain, etc.

2.

O'er the mountain,  
By the fountain,  
'Mong the roses newly blown,  
Through the verdant sunny meadows,  
Through the wood's refreshing shadows,  
We will now with gladness roam.

*Lively.*

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "Hail!..... smil-ing morn, smil-ing morn, That tips the hills with gold, That tips the hills with gold, Whose". The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: "Hail! Hail! smil-ing morn, smil-ing morn, That tips the hills with gold, That tips the hills with gold, Whose". The fourth staff is a piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "ro - sy fin - gers ope the gates of day,..... ope the". The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: "Whose ro - sy fin - gers, &c.". The fourth staff is a piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

\* May be sung in three parts by female voices, by omitting the Tenor. In order thus to adapt it a few slight changes in the subordinate parts have been required.



gates, the gates of day. Hail! hail!.... hail! Who the gay face of na - ture doth un - fold,.....

hail! hail! Who the gay

gates, the gates of day. Hail! hail! hail! hail! Who the gay face of na - ture doth un - fold, Who the gay

Detailed description: This block contains the first system of a musical score. It consists of four staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). It contains the melody for the first vocal part. The second staff is a treble clef with a key signature of two sharps, containing the melody for the second vocal part. The third staff is a treble clef with a key signature of two sharps, containing the melody for the third vocal part. The fourth staff is a bass clef with a key signature of two sharps, containing the bass line. The lyrics are written below the staves, with some words aligned under specific notes. Dynamics include a forte (f) marking.

..... At whose bright presence dark - ness flies a - way, dark - ness flies.....

face of na - ture doth un - fold, flies a -

face of na - ture doth un - fold, At whose bright presence dark - ness flies a - way, flies a -

Detailed description: This block contains the second system of the musical score. It consists of four staves. The first staff is a treble clef with a key signature of two sharps, continuing the melody from the first system. The second staff is a treble clef with a key signature of two sharps, continuing the melody. The third staff is a treble clef with a key signature of two sharps, continuing the melody. The fourth staff is a bass clef with a key signature of two sharps, continuing the bass line. The lyrics are written below the staves. Dynamics include piano (p) and pianissimo (pp) markings.

..... a way, flies a - - way, dark - ness flies a - way, dark - ness flies a - way, At whose bright

- way, flies a - way,

- way, flies a - way, dark - ness flies a - way, dark - ness flies a - way, At whose bright

pres-ence dark - ness flies..... a - way, flies a - way,.....

pres-ence, dark - ness flies..... a - way, dark - ness flies a - way,

*f* Hail! hail! hail! hail! hail! hail! hail! Hail! hail! hail!....

*f* Hail! hail! hail! hail! hail! hail! hail! Hail! hail! hail!....

*f* dark - ness flies a - way. Hail! hail! hail! hail! hail! hail! hail! Hail! hail! hail!....

*f*

**CHEERFULNESS.** "When the meadow and forest." \*

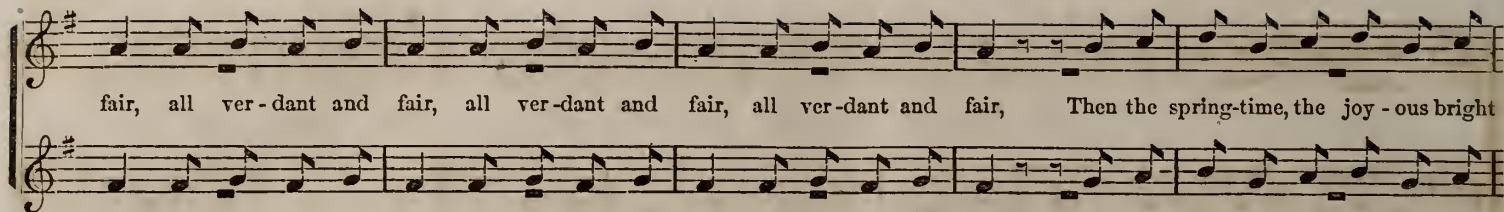
FROM "DON JUAN," BY MOZART.

SEMI-CHORUS. *Lively.*

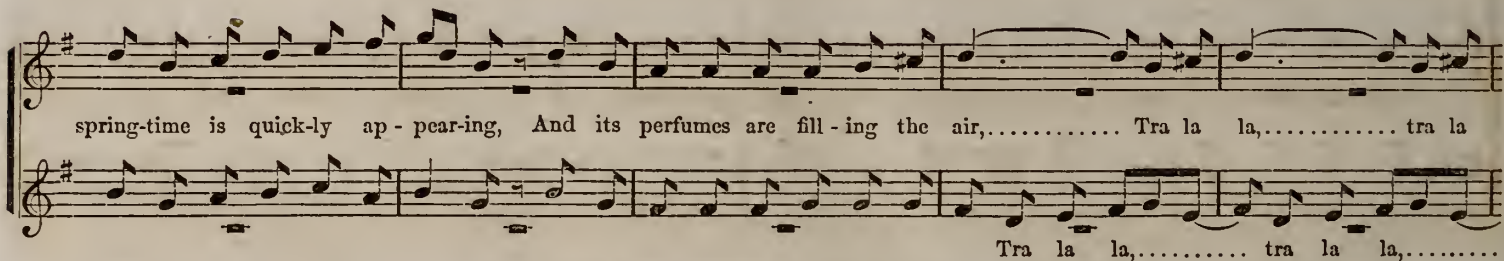
When the mead-ow and for - est, so gay - ly with green leaves ap - pear-ing, When the earth is all ver-dant and

\* The passages marked *Semi-chorus* may be sung by solo voices, if preferred.





fair, all ver-dant and fair, all ver-dant and fair, all ver-dant and fair, Then the spring-time, the joy-ous bright



spring-time is quick-ly ap-pear-ing, And its perfumes are fill-ing the air,..... Tra la la,..... tra la

Tra la la,..... tra la la,.....



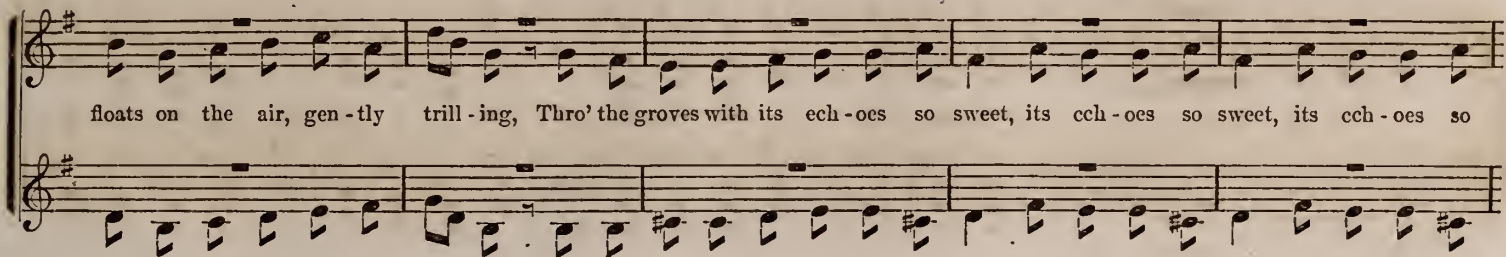
la; And its perfumes are fill-ing the air, Tra la la,..... tra la la; And its perfumes are fill-ing the

..... Tra la la,..... tra la la,.....

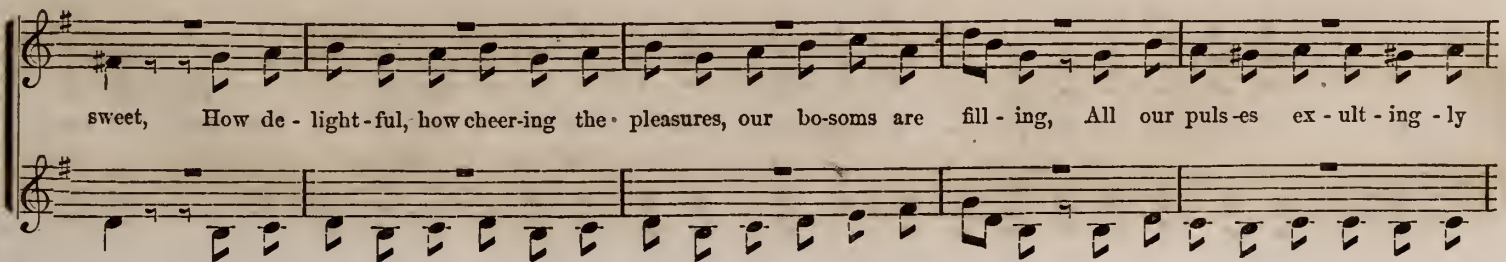
SEMI-CHORUS.



air, Tra la la la la, Tra la la la la, Tra la la la la la. When the song of the night-in - gale



floats on the air, gen - tly trill - ing, Thro' the groves with its ech - oes so sweet, its ech - oes so sweet, its ech - oes so



sweet, How de - light - ful, how cheer - ing the pleasures, our bo - soms are fill - ing, All our puls - es ex - ult - ing - ly

beat, Tra la la la la la, Tra la la, ..... Tra la la, ..... Then our puls-es ex-ult-ing-ly beat, Tra la la, ..... TUTTI.

Tra la la, ..... Tra la la, ..... Tra la

..... Tra la la, ..... Then our puls-es ex-ult-ing-ly beat, Tra la la la la, Tra la la la

la, ..... Tra la la,

la. He who seek-eth the pur-est of pleas-ures, Light-ly hold-ing all per-ish-ing treas-ures, He must



watchful - ly keep his own heart, Then what hap - pi - ness life will im - part, Tra la la, ..... Tra la la, Then what

Tra la la, ..... Tra la la, .....

The first system of the musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is an alto clef with a key signature of one sharp (F#). The music is in 2/4 time. The lyrics are written below the staves, with the melody line in the top staff and the accompaniment line in the bottom staff. The lyrics are: "watchful - ly keep his own heart, Then what hap - pi - ness life will im - part, Tra la la, ..... Tra la la, Then what Tra la la, ..... Tra la la, .....".

hap - pi - ness life will im - part, Tra la la, ..... Tra la la, Then what hap - pi - ness life will im -

*f* Tra la la, ..... Tra la la ..... la,

The second system of the musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is an alto clef with a key signature of one sharp (F#). The music is in 2/4 time. The lyrics are written below the staves, with the melody line in the top staff and the accompaniment line in the bottom staff. The lyrics are: "hap - pi - ness life will im - part, Tra la la, ..... Tra la la, Then what hap - pi - ness life will im - Tra la la, ..... Tra la la ..... la,". The bottom staff has a forte (*f*) dynamic marking.

- part, Tra la la la la la la la la la, Tra la la la la la la la la la la, la .....

*ff*

The third system of the musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is an alto clef with a key signature of one sharp (F#). The music is in 2/4 time. The lyrics are written below the staves, with the melody line in the top staff and the accompaniment line in the bottom staff. The lyrics are: "- part, Tra la la la la la la la la la, Tra la la la la la la la la la la, la .....". The bottom staff has a fortissimo (*ff*) dynamic marking.

*Slowly.* *p* *mf*

1. For - get Him not, for - get Him not, Who form'd the vast cre - a - tion, Who shap'd the sun, and gave the stars their

sta - tion— The Fa - ther good, who nev - er thee for - got. For - get Him not, for - get Him not!

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It consists of three systems of music. The first system contains the first line of the first verse. The second system contains the second line of the first verse and the first line of the second verse. The third system contains the second line of the second verse. Dynamics include piano (p), mezzo-forte (mf), and forte (f). There are also markings for 'Slowly' and 'For - get Him not'.

2.

Forget them not, forget them not,  
 The lov'd and dear departed,  
 Who leave us here so lone and broken-hearted,  
 But whom above we hope to meet again.  
 Forget them not!

3.

Forget it not, forget it not,  
 That thou art formed for heaven;  
 But only there the entrance will be given  
 When pure thy heart and free from every spot.  
 Forget it not!

*mf*

1. See the beau - ty dwell - ing round our way, And while with haste we're on - ward ev - er press - ing,  
2. Let the heart in du - ty strong and calm, Still find a joy in ev - ery fresh em - ploy - ment;

*mf*

Taste the glo - ries of the beam - ing day, With grate - ful hearts its joy - ful - ness con - fess - ing;  
Love is bring - ing for each grief a balm, And cheer - ful - ness makes la - bor blest en - joy - ment.

*mp* *cres.* *mp* *cres.*

What though cares per - plex us, Tri - als come to vex us, Trou - bles e'er sur - round us, sor - rows oft do wound us.

*Ritardo. D. C.*

*D. C.*



*Allegretto.*

1. And dost thou know of the land that is fair - est, Where na - ture has spread her rich a - bun - dant  
 2. Oft hith - er comes from op - pres - sion the stran - ger, To seek for the boon to all so free - ly

hoard, With fruits a - bound - ing, a - dorn'd with blos - soms rar - est, So no - ble at home and so hon - or'd a  
 giv'n, To find a home ev - er safe and free from dan - ger, With free - dom and light, ev - er guard - ed by

Say, dost thou know..... so fair a land? Oh, yes up  
 broad? Say, dost thou know so fair a land? Oh, yes up - on  
 Heav'n. Say, dost thou know, etc.

on..... its soil we stand, Up-on its soil..... we safe-ly stand;

its soil we stand, Up-on its soil we safe-ly stand, we safe-ly stand;

*p* Hon-or and love, *f* hon-or and love its glo-ry shall com-mand, *mp* Hon-or and love, *f* hon-or and love its

Hon-or and love its

glo-ry shall com-mand, Hail, all hail, O hap-py land, Hail, all hail, O hap-py land.

glo-ry shall com-mand,

*Allegro.*

1. { The morn - ing a - wak - eth with o - dor - ous gales, The thick - ets with mu - sic are ring - - ing, }  
 2. { The sun with its sum - mous our slum - bers now hail, Then greet him with joy and with sing - - ing. }  
 1. { Whose hand hath cre - a - ted, whose boun - ty hath glven, This earth with its love - ly a - dorn - - ing? }  
 2. { Who gave to the sun his grand cours - es in heaven? Who or - dered the night and the morn - - ing? }

re -  
 With glad - ness of soul and with loud chang - ing voice, In life and its bless - ings come let us re  
 The Fath - er of mer - cies, this glo - ry dis - played, To Him shall our hom - age be grate - ful - ly

joyce,.....  
 joyce, With glad - ness of soul and with loud cheer - ful voice, In life and its bless - ings, come let us re - joyce.  
 paid, The Fath - er of mer - cies, this glo - ry dis - played, To Him shall our hom - age be grate - ful - ly paid.



# CHRISTMAS SONG.

WORDS WRITTEN FOR THIS MUSIC, BEING A FAVORITE TYROLESE MELODY.

229

*Largo.* *cres.* *mez.*

1. Si - lent night! shad - ow - y night! Pur - ple dome, star - ry light! Pour - ing splendor of cen - tu - ries down;

*mf* *dim.* *p*

Gold and pur - ple, a glo - ri - ous crown,—Where the manger, so rude and wild, Cra - dles a sleep - ing child!

2.

Silent night! mystical night!  
Kings and seers sought thy light!  
Where the watch of the shepherd is kept,  
Heavenly hosts through the stillness have swept,  
Clear proclaiming a Saviour born!  
Singing the Christmas morn!

3.

Holy night! heralding dawn!  
Far and near breaks the morn!  
Breaks the day when the Saviour of men,  
Bringing pardon and healing again—  
Holy, harmless, and undefiled—  
Cometh, a little child!

MARIE MASON.

Love the right, Love the right, and dwell in love, and dwell in love, Love the right, Love the right, and dwell in

love, Love the right, and dwell in love,.... and dwell in love, So thy re -  
and dwell in love, Love the right and dwell in love,..... and dwell in love, and dwell in love,

ward shall nev er fail thee, thy re - ward shall nev - er, nev - - - er fail thee.  
So thy re - ward shall nev - er fail thee, thy re - ward shall nev - er fail thee.

Love the right, Love the right, Love the right, and dwell in love, and dwell in love,.... Love the

dwell..... in love.

right, Love the right, Love the right, and dwell in love, and dwell in love, and dwell in love, dwell in love.

This musical score is for a two-part setting of a hymn. It features a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the staves, with some words appearing above the treble staff for better readability. The piece concludes with a final cadence in the bass staff.

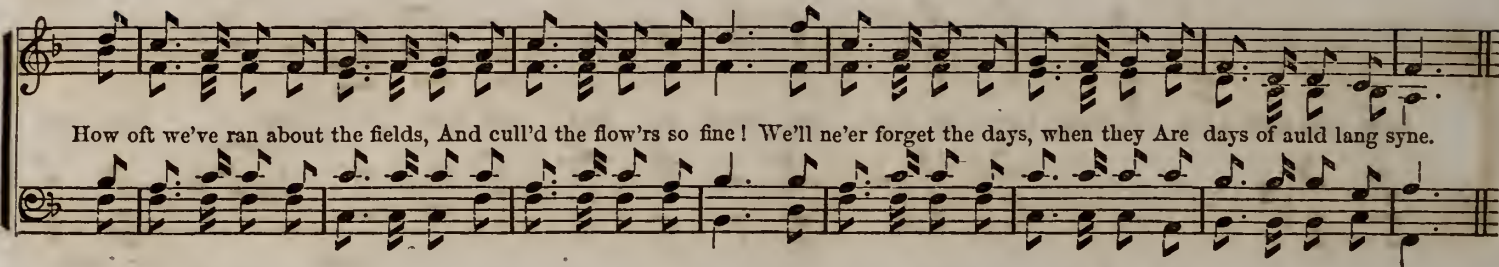
SCHOOL "LANG SYNE."

*Slowly.*

1. Shall school acquaintance be forgot, And never brought to mind? Shall school acquaintance be forgot, And days of auld lang syne?

This musical score is for a two-part setting of the Scottish song "Auld Lang Syne." It is marked "Slowly." and is in 2/4 time. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the staves.





2.

We oft have cheered each other's work,  
 From morn to day's decline,  
 And oft shall still the mem'ry rest  
 On days of auld lang syne.  
 In distant lands, though we may be,  
 Across the foamy brine,  
 Yet shall no future day destroy  
 The thought of auld lang syne.

3.

Then take the hand that now is warm  
 Within a hand of thine;  
 No distant day shall loose the grasp—  
 The grasp of auld lang syne.  
 For auld lang syne, for auld lang syne,  
 Our love shall never cool;  
 We'll have a fondness while we live  
 For auld lang syne of school.

## OLD FRIENDS.

1.

Old friends shall never be forgot,  
 Whose love was love sincere,  
 And still, whatever be their lot,  
 We'll make them welcome here.  
 The kindness they have often shown  
 We long have borne in mind;  
 And long, we hope, our friends have known  
 A welcome where to find.

2.

It shall not yet be said with truth  
 That now our hearts are cold;  
 The friends who loved us in our youth,  
 We'll love when they are old.  
 And if, in ills which we withstand,  
 They kind assistance need,  
 We'll stretch them forth a helping hand,  
 And be a friend indeed.

*Andante.* *mf* *mp* *mf*

1. The wind whispers low, And the waves sparkle bright, The skiff on their bo - som bounds buoy-ant and light;  
2. The heav - ens are smil - ing, The wa - ters are clear, The sounds from the shore sweetly min - gled we hear;  
*Tenor should sing softly.*

*mp* *dim.* *mp* *dim.*

We glide by the shores that seem float - ing a - long, And sing with the wild-birds our blithe morning song.  
We bound o'er the wa - ters with bo - soms as light, The splash of the waves fills our hearts with de - light.

3.

Oh, morning and youth! how you hasten away!  
As perfume of flowers, or garlands in May;  
As whispering zephyrs, or foam on the spray;  
Oh, youth and the morning, you hasten away!

4.

As lengthen the shadows, and dews gather chill,  
As twilight's last smiles touch the tree-top and hill,  
Now slowly we turn through the breakers and foam—  
Ah! sweet is the evening, but sweeter is home.

\* May be sung in two or three parts.

*Allegro Mod.*

*f* 1. "Glo - ry! Glo - ry! Glo - ry un - to God! Glo - ry! Glo - ry! Glo - ry un - to God!" An - gels sing—

*mp*

*mf* Ech - oes ring... O'er the ver - nal east - ern plain, Rich in wealth of gold - en grain; Sweet.. and clear,

*mp*

*f* Ring - ing cheer: "Christ is born! This the morn Bringing glad - ness un - to all! He is come, the an - gels call



Sav-iour! Help-er! Christ the Lord! Christ the ev - er - last - ing word! Christ the ev - er - last - ing word!"

2. "Glory! Glory! Glory unto God!"  
 As they sing,  
 Echoes ring  
 Through the ancient hills of God,  
 Where eternal winter trod;  
 Sainly clear,  
 There we hear:  
 "Christ is born!  
 This the morn  
 Bringing gladness unto all!  
 He is come, the earth shall call  
 Saviour! Helper! Christ the Lord!  
 Christ the everlasting word!"

3. "Glory! Glory! Glory unto God!"  
 Still they sing—  
 While they bring  
 From the western forest's breath,  
 Echoes hushed in living death;  
 Till we hear,  
 Loud and clear;  
 "Christ is born!  
 This the morn  
 Bringing gladness unto all!  
 He is come, whom we shall call  
 Saviour! Helper! Christ the Lord!  
 Christ the everlasting word!"

4. "Glory! Glory! Glory unto God!"  
 Let us sing  
 Till we bring  
 Nations that in darkness die,  
 Where the Holy Babe doth lie!  
 Singing clear,  
 Far and near:  
 "Christ is born!  
 This the morn  
 Bringing gladness unto all!  
 At His feet the people fall.  
 Saviour! Helper! Christ the Lord!  
 Christ the everlasting word!"

MARIE MASON.

THE SUN.

A. MUHLING.

*Allegro Mod. >*

1. How bright the sun - light's beam - ing From out the sky doth flow, With light and glo - ry stream - ing Up -

on the world be - low! Its wealth of gold - en treas - ure Sets all the world a - glow, While for our con - stant

Its wealth of gold - en treasure Sets all the world a - glow,

plea - sure Ten thousand blos - soms blow! Ten thousand blos - - soms blow! Ten thousand blos - soms blow!

Ten thousand blos-soms blow! Ten thousand blossoms blow!

*SOLO.* *f* *TUTTL.* *f*

*SOLO.* *f* *TUTTL.*

2. Still ceaselessly thou sendest  
To us thy gifts of old;  
Unsought, unasked, thou spendest  
Thy bounteous warmth of gold.

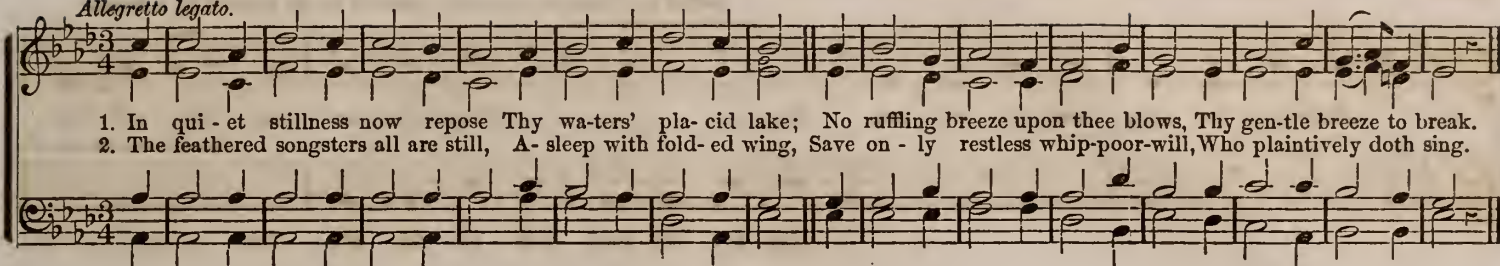
3. Had we, great orb of splendor,  
But half thy charity,  
Were men to men thus tender,  
Earth would an Eden be.

# EVENING SONG. "In quiet stillness now repose."

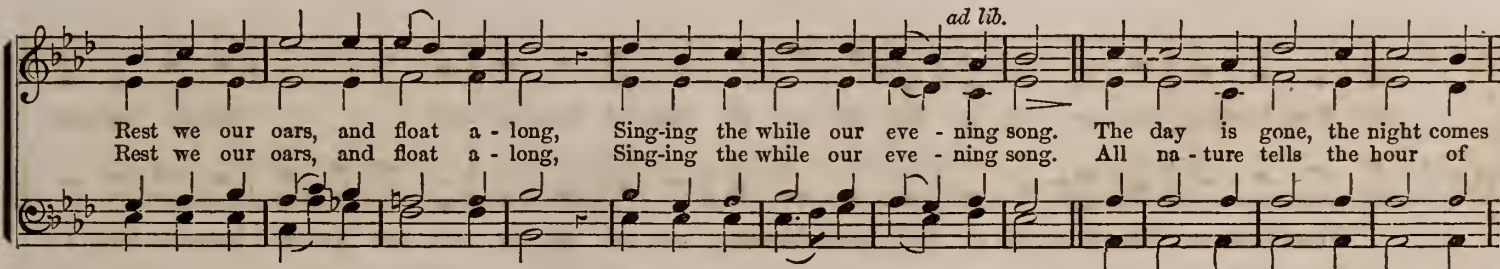
GERMAN.

237

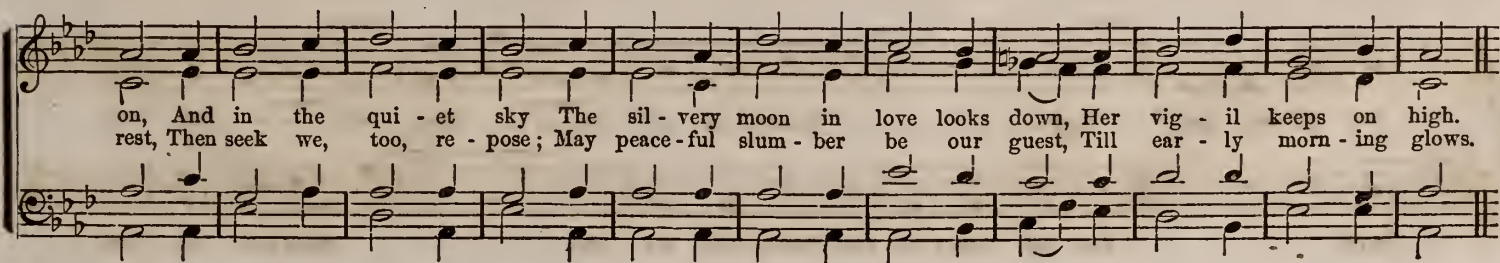
*Allegretto legato.*



1. In qui - et stillness now repose Thy wa-ters' pla-cid lake; No ruffling breeze upon thee blows, Thy gen-tle breeze to break.  
2. The feathered songsters all are still, A-sleep with fold-ed wing, Save on - ly restless whip-poor-will, Who plaintively doth sing.



*ad lib.*  
Rest we our oars, and float a - long, Sing-ing the while our eve - ning song. The day is gone, the night comes  
Rest we our oars, and float a - long, Sing-ing the while our eve - ning song. All na - ture tells the hour of



on, And in the qui - et sky The sil - very moon in love looks down, Her vig - il keeps on high.  
rest, Then seek we, too, re - pose; May peace - ful slum - ber be our guest, Till ear - ly morn - ing glows.



*Round or Canon in two parts, answered in the interval of a second*

Hap-py, hap-pier, hap-pi - est are they..... Whose lives are free from self - ish

Hap - py, hap-pier, hap - pi - est are they.....

love; That, blessing oth - ers day by day, Are ev - er bless - ed from a - bove. Hap-py, hap-pier,

..... Whose lives are free from self - ish love; That, blessing oth - ers day by day, Are ev - er bless - ed from a -

hap - pi - est are they..... Whose lives are free..... from self - - - ish love.

bove. Hap - py, hap - py they, Whose lives are free..... from self - ish love.

# INDEX TO THE FIRST LINES.

	PAGE		PAGE		PAGE
A blooming rose in summer morn.....	109	Deep rolling clouds.....	Rossini. 146	Haste we from the city's roar.....	166
After a shower.....	Stolzenberg. 206	Do the right.....	J. A. Nauman. 153	He shall come down like rain.....	Portogallo. 101
All among the barley.....	Elizabeth Sterling. 180	Early rising.....	Spofforth. 144	Ho! for the woods.....	Italian. 183
All nature now is waking.....	Righini. 78	Emmanuel.....	196	Home Rambles.....	Franz Abt. 189
Already see the daughters of the land.....	Handel. 94	Evening.....	German. 176	Home, sweet home.....	71
And dost thou know of the land.....	226	Evening.....	German. 141	How bright the sunlight's beaming	A. Muhling. 235
Arise, for the lark.....	128	Evening.....	J. Stafford Smith. 114	How lovely are the woods.....	Sattler. 113
Awake and let your songs resound.....	107	Evening song.....	Anton Andre. 74	How sweet is thy song.....	Mendelssohn. 98
Away we gaily go.....	110	Evening song.....	German. 237	How sweetly peal.....	Nageli. 128
Banish not hope.....	O. Lorenz. 134	Fair Hope is standing ever....	Franz Schubert. 122	I love to see the sunshine.....	Righini. 136
Beauteous clouds.....	F. Werner. 154	Fair the day.....	Franz Abt. 102	In a nook so still and green.....	Donnizetti. 127
Behold the clouds.....	Stolzenberg. 206	Farewell, sweet summer flowers....	Beethoven. 151	In quiet stillness now repose.....	237
Behold the sun.....	Reichard. 205	Farewell to winter.....	F. Abt. 200	In the sunny beam.....	J. Gersbach. 81
Birds are singing.....	Franz Abt. 215	Festival song.....	Mendelssohn. 104	I'm wearin' awa', Jean.....	Scottish Song. 169
Birds in the valley wild.....	140	Flowers.....	Beethoven. 151	I wish thee a happy day.....	Franz Abt. 100
Blooming Spring, thee wo sing.....	68	Forget him not.....	Franz Abt. 224	Let the song's loud proclamation.....	116
Bounding billows.....	Franz Abt. 155	Friends, we bid you welcome here.....	73	Lift thine eyes.....	Mendelssohn. 75
Boat song.....	Breidenstein. 85	Gently falls the cooling dew.....	139	Light from our early days.....	Getry. 132
Bright be a thousand tapers....	Mendelssohn. 104	Gently swelling, sleeping ocean.....	164	Love and friendship.....	139
Call to labor.....	Auber. 142	Gentle words.....	109	Love the right.....	230
Cease, tender love.....	German Song. 168	Giving the poor.....	Stephen Paxton. 130	Look out for the ice.....	Ferrari. 158
Cheerfulness.....	Mozart. 219	Glad throb our bosoms....	Arr. by Boildeau. 72	Morning.....	135
Children's Spring greeting.....	Lorenz. 198	Glide, gently glide.....	Jos. Gersbach. 188	Morning.....	175
Christmas carol.....	234	Glory, glory, glory unto God.....	234	'Mid pleasures and palaces.....	71
Christmas carol.....	Geo. Jas. Webb. 93	Glory to God in the highest.....	Schmidt. 178	My every day is clear and bright..	C. Kreutzer. 106
Christmas song.....	229	Going home.....	115	My hope is secure.....	German. 92
Come away, let us go.....	Jos. Gersbach. 162	Good morning.....	J. W. Berner. 186	Night.....	185
Come away, merry May.....	F. J. Fischer. 90	Good morning.....	Franz Abt. 100	Now autumn rich.....	192
Come, dewy evening.....	German. 141	Good night.....	108	Now haste we home.....	115
Come let us roam.....	Mendelssohn. 66	Go weary sun.....	185	Now summer's light uncloses.....	Himmel. 112
Come o'er me, gentle sleep.....	202	Happy are they.....	Stephen Paxton. 130	Now to all a kind good night.....	108
Come on.....	Nageli. 76	Hail, heavenly freedom.....	German. 181	Ocean Lullaby.....	from Asaph. 164
Come out, 'tis now September....	Eliz. Sterling. 180	Hail, smiling morn.....	R. Spofforth. 216	Oh! coldly blows the northern blast..	French. 156
Coming home.....	M. V. Breul. 121	Happy, happier, happiest.....	238	Oh! how delightfully.....	Mozart. 190
Day is breaking.....	J. W. Berner. 186	Hark to gentle voices calling....	M. V. Breul. 121	Oh! how softly.....	German. 176
Darkness o'er the world.....	Handel. 196	Hark! hear the rain.....	Dussek. 193		
Deep be thy sleep.....	164				

	PAGE		PAGE		PAGE
Oh! how joyful in the morning.....	<i>T. Weigl.</i> 143	Spring day.....	<i>Franz Abt.</i> 103	The sea-side.....	<i>Storace.</i> 166
Oh! 'tis pleasant in our home.....	<i>F. Abt.</i> 189	Spring verdure.....	<i>Nageli.</i> 170	The sky-lark.....	128
Oh! take now this pledge.....	<i>Giardini.</i> 123	Step it lightly.....	<i>Ferrari.</i> 158	The sun.....	<i>A. Muhling.</i> 235
Old friends.....	232	Summer flowers.....	<i>Himmel.</i> 112	The sun beyond the grave.....	<i>German Song.</i> 168
Old friends shall never be forgot.....	232	Sunrise.....	<i>Reichard.</i> 205	The sunlight comes.....	124
On lightsome wing.....	<i>Fred. Muller, Vienna.</i> 91	Sweet is the silent night..	<i>Vincent Righini.</i> 82	The sunshine.....	<i>Righini.</i> 136
On the water.....	<i>Mozart.</i> 148	Swiftly glide away.....	118	The true and good.....	133
O, welcome spring verdure.....	<i>Nageli.</i> 170			The wanderer's return.....	<i>Franz Abt.</i> 155
Only one can never fail.....	<i>J. A. Nauman.</i> 153	Tarry, traveler.....	<i>French Song.</i> 156	The water party.....	<i>Carl Maria v. Weber.</i> 233
Old winter now we bid farewell.....	<i>Franz Abt.</i> 200	Thank the Lord.....	<i>Anton Andre.</i> 74	The wife I seek.....	<i>Scottish.</i> 131
Passing clouds.....	152	That strain of music.....	<i>Beethoven.</i> 161	The wind whispers low... <i>C. Maria v. Weber.</i>	233
Peace in the vale.....	<i>Donizetti.</i> 127	'Tis the last rose of summer.....	<i>Irish Air.</i> 80	The wood-horn.....	<i>Nageli.</i> 138
Play song.....	<i>Ferrari.</i> 110	The alphabet.....	<i>Mozart.</i> 70	The wood minstrels.....	<i>Mendelssohn.</i> 66
Pleasure's hour.....	<i>German.</i> 126	The blessing of freedom.....	107	The woods.....	<i>Sattler.</i> 113
Praise the Lord when.....	<i>J. H. Rolle.</i> 170	The butterfly.....	<i>Frederick Muller, Vienna.</i> 91	The world is wide.....	<i>German.</i> 126
Praise the Lord who.....	<i>Franz Abt.</i> 211	The clear morning breaks.....	135	Through the wilderness.....	84
Praise the Lord whose.....	<i>Gurlich.</i> 65	The cuckoo.....	<i>Jos. Gersbach.</i> 212	Union.....	116
Pull, pull away.....	<i>English.</i> 157	The day is dawning.....	175	We hail the morn.....	<i>Geo. Jas. Webb.</i> 93
Pure rippling river.....	<i>Paisiello.</i> 172	The farewell.....	<i>Mendelssohn.</i> 213	We long thy lovely face to see.....	<i>Lorenz.</i> 198
Remembrance of early days.....	<i>P. Werner.</i> 154	The fleeting day.....	118	We meet again.....	<i>Mendelssohn.</i> 150
Returning Spring.....	<i>Vincenzo Righini.</i> 78	The happy land.....	226	We parted, we who loved so well... <i>Caldwell.</i>	160
Robin Adair.....	72	The honey-moon.....	<i>C. Kreutzer.</i> 106	Welcome day.....	124
Sailing in the boat.....	<i>Jos. Gersbach.</i> 188	The hour is near.....	<i>Mendelssohn.</i> 150	Welcome, friends and kindred dear.....	73
School "Lang Syne".....	231	The invitation.....	<i>Nageli.</i> 76	Welcome home.....	<i>Cherubini.</i> 125
See the beauty dwelling round.....	<i>German.</i> 225	The lake at rest.....	103	Welcome in the glad new year... <i>W. Mason.</i>	86
See the conq'ring hero.....	<i>Handel.</i> 196	The lark.....	<i>J. Gersbach.</i> 81	Welcome to the victor.....	<i>Handel.</i> 94
See the golden stars.....	<i>A. Muhling.</i> 97	The land of the leal.....	<i>Scottish Song.</i> 169	Welcome, welcome, mighty king... <i>Handel.</i>	94
See the shades of evening.. <i>J. Stafford Smith.</i>	114	The last rose of summer.....	<i>Irish Air.</i> 80	When morn has first her light.....	118
Shall school acquaintance be forgot.....	231	The light of the morning.....	<i>Spooforth.</i> 144	When the leaves are falling fast... <i>German.</i>	96
Shed no tear.....	69	The morning.....	<i>T. Weigl.</i> 143	When the meadow and forest.....	<i>Mozart.</i> 219
She's fairer than morning.....	<i>Scottish Melody.</i> 131	The morning.....	228	When the silver moonbeams.....	<i>Mozart.</i> 148
Silent night, shadowy night.....	229	The morning awaketh... ..	228	Where are the swallows fled.....	152
Sing, sing, carol forth merrily.....	<i>German.</i> 149	The morning breaks.....	<i>Mendelssohn.</i> 105	Where is she.....	140
Sky-lark's song.....	<i>Mendelssohn.</i> 98	The new year.....	<i>William Mason.</i> 86	Who is he, thou woodland.....	<i>Mendelssohn.</i> 213
Sleep on.....	103	The night.....	<i>Vincent Righini.</i> 82	Who leads so good and true a life.....	133
Softly glide away.....	<i>Breidenstein.</i> 85	The nightingale.....	<i>Mendelssohn.</i> 88	Who sings in the shady thicket grove.....	212
Solfeggio.....	111, 129	The old bells.....	<i>English.</i> 157	Work away.....	<i>Auber.</i> 142
Song of praise....	<i>Franz Abt.</i> 211	The right.....	230	Youth.....	<i>from La Dame Blanche.</i> 73
		The river.....	<i>Paisiello.</i> 172		
		The Sabbath bell.....	<i>Neukomm.</i> 120		



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